

Making an Art of Theatrical Billposting

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

MAY 26, 1917

PRICE TEN CENTS



BENJAMIN CHAPIN

In Life-Like Impersonation of Abraham Lincoln

Ernest Shipman on State Rights Pictures



BENJAMIN CHAPIN

In The Lincoln Cycle

Four Great Features

"My Mother" "Myself"
"My Father" "The Call to Arms"

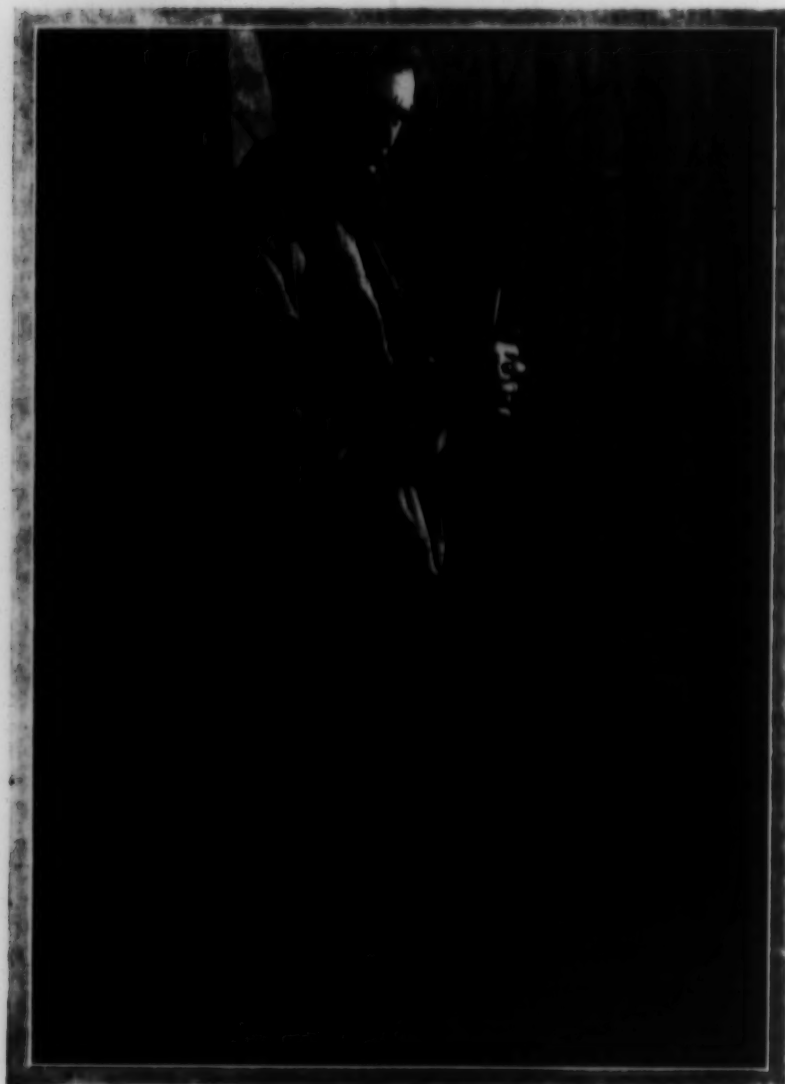
Combined in One Master Production



STRAND THEATRE, NEW YORK

One Week, Beginning Sunday, May 27th

To book this feature, Mr. Mitchel H. Mark, President of the Strand Theatre, and Mr. Harold Edel, Managing Director, set aside an entire program—the first time in the history of the house that such action has been taken. Another significant point is that they are paying more for this picture than was ever paid for any moving picture for the same length of time.



Mr. Chapin as "Tom" Lincoln, the father of Abe, in the doorway of his log cabin.



Mr. Chapin as President Lincoln at the private entrance to the White House.



DRAMATIC MIRROR



VOLUME LXXVII

NEW YORK, SATURDAY, MAY 26, 1917

No. 2005

THEATERS BOOST LIBERTY BONDS

Members of United Managers' Protective Association and the National Association of the Motion Picture Industry Pledge Support to Government Loan—A. L. Erlanger Heads Theatrical Committee for Furtherance of Sales—

W. A. Brady Musters Film Forces

The theatrical and motion picture industries have pledged, through the United Managers' Protective Association and the National Association of the Motion Picture Industry, active support in influencing the public to buy Liberty bonds. The Liberty Loan Committee has appointed A. L. Erlanger chairman of a special theatrical committee to enlist all branches of the business to further the success of the loan. Fullest co-operation, not only in this city, but also in all parts of the United States, has been promised.

Mr. Erlanger offered to get the committee space in all theater programs. He said that Liberty Loan posters would be conspicuously displayed in theater lobbies and that the support of the most prominent people in the business, including many stars, will be obtained for the loan campaign. Advance agents ahead of attractions will circulate propaganda.

As the membership of the United Managers' Protective Association includes practically all the most important managers or some representative of the same, the power of their influence in persuading the public to buy bonds may be realized. These men control most of the legitimate, vaudeville and burlesque theaters in the United States and the attractions that visit them.

The membership includes Marc Klaw, Lee Shubert, E. F. Albee, Henry W. Savage, Sam A. Scribner, Charles A. Bird, A. L. Erlanger, J. J. Kennedy, Alf. Hayman, David Belasco, William A. Brady, A. H. Woods, Winthrop Ames, Sam H. Harris, John Cort, W. S. Butterfield, Alfred E. Aarons, Harry

G. Sommers, Sargent Aborn, Robert Sherman, Oliver Morosco, Madison Corey, Joseph Hart, Daniel Frohman, Walter Vincent, Albert Weis, Emmett Newton, Charles Burnham.

The activities of the National Association of the Motion Picture Industry have progressed rapidly. It has been decided to send propaganda slides to all the motion picture exhibitors, and it is probable that trailers appealing for support of the loan will be placed on all feature films. At a meeting held May 17 William A. Brady, president of the association, appointed committees to handle the details of the work, divided into departments, presided over by an executive committee which includes William A. Brady, chairman; Walter W. Irwin, vice-chairman; William L. Sherrill, treasurer, and Frederick H. Elliott, secretary. The other committees so far appointed are as follows:

Finance Committee: Arthur S. Friend, chairman; William L. Sherrill, J. E. Brulatour, R. H. Cochrane, E. A. McManus.

Publicity Committee: Associated Motion Picture Advertisers, Arthur James, president and chairman; representatives of each of the motion picture trade papers.

Committee on Trailers: Walter W. Irwin, chairman; P. A. Powers, B. N. Busch, Lee A. Ochs, Lewis J. Selznick.

Committee on Securing Subscriptions to Liberty Loan: Adolph Zukor, representing producers, Class 1; Lee A. Ochs, representing exhibitors, Class 2; H. T. Edwards, representing supply and equipment, Class 3; Lewis J. Selznick, representing distributors, Class 4; Walter J. Moore, representing general division, Class 5.

Committee on Slides: Joseph F. Coufal, Fred J. Hawley, B. P. Shulberg.

President's Advisory Committee: William L. Sherrill, I. E. Chadwick, Arthur S. Friend, Louis F. Blumenthal, William A. Johnston.

Committee on Proclamation: Arthur S. Friend, William A. Johnston.

D. W. Griffith, the American motion picture producer now in Paris, after a month in the trenches, where he has made some special pictures for the French Government, cabled his office last week that he was hurrying home to make a special picture for the Liberty Loan campaign in this country. He will handle a new subject, showing what this mammoth loan means to this country in carrying out its part of the world war.

MODIFYING WAR TAX BILL

Hearings Before Ways and Means Committee Likely to Bring Less Burdensome Measure

WASHINGTON, D. C. (Special).—The War Revenue Bill as it concerns the theatrical interests will be considerably modified, it is believed here, before it is referred to the House for further consideration and vote. The hearings before the Ways and Means Committee of the Senate concerning those provisions of the bill which impose heavy taxes upon amusement enterprises have made a deep impression on the Senators, and theatrical managers, it is believed, have reason to hope that they will not be compelled to bear a burden of taxation which they declare was excessive as outlined in the original measure.

Ligon Johnson, attorney for the United Managers' Protective Association, represented managerial interests before the committee. He asked that the tax be equitably distributed among all enterprises in the amusement class, and that the rate be fixed at a figure which will at once give the government adequate tax return and at the same time be in such form and amount as will not jeopardize amusement affairs.

He pointed out that attendance at theaters had fallen off heavily since a state of war was declared by the United States.

Five different means of taxation were mentioned by Mr. Johnson as affecting the theater. These were a tax of 10 per cent on actual admissions paid to places of amusement; a tax of 10 per cent on all sums paid for transportation by rail or water within the United States; a tax upon all billboard and telegraph advertising, under the 5 per cent levy upon all sums paid for advertising and advertising space other than in periodicals and magazines; a tax of 5 per cent upon all sums paid for electric light, power and heat, and a 10 per cent increase in custom duties which apply especially to paper used for advertising and to costumes and theatrical paraphernalia.

In addition, he explained that theater owners and managers are liable with all others under the income and excess profits tax and the general taxes upon business operations, which are bound to be heavy.

CLEAN PLAYS FOR SOLDIERS

Government Asks Assistance in Making Camp Life Wholesome

The theatrical profession has been called to the colors. While many actors have already enlisted in various branches of service, and women of the theater have organized a number of war relief societies, the latest call is of a moral rather than a military nature.

Recognizing the power of the stage in inspiring and uplifting humanity, the Government has asked actors and actresses, as represented by their various organizations, to co-operate with a special commission which has just been appointed in a plan to furnish appropriate and worthy entertainment for the thousands of soldiers who will be encamped in various parts of the United States during the Summer and Fall.

Commission Appointed

The Government's commission, which is called the Commission on Camp Activities, is headed by Raymond Fosdick, and includes John Mott, national secretary of the Y. M. C. A.; Lee F. Hamner, of the Russell Sage Fund; Joseph Lee, president of the National Playground Association, and Malcolm McBride. It is the mission of this organization to provide wholesome and inspiring entertainment for the men in training camps, and to this end it is enlisting the support of the theatrical profession to present in the zones of each camp only those plays which possess a clean and uplifting appeal.

Many of the camps are located near towns which are not regularly visited by Broadway attractions, and it is the purpose of the commission to interest the theater folk in booking plays at these "camp towns" which will have a potential theatergoing population of several thousand men.

Burlesque not Wanted

During the Civil and Spanish-American wars it was a custom of theatrical managers to route burlesque shows and attractions with a sensual appeal to the towns where camps were situated, and it is to do away with this practice that the commission has directly sought the support of theatrical organizations.

The government has no desire, it is understood, to restrict the freedom of its troops in their leisure hours, but it does not want them to come within the sphere of degrading influences and thus mar their effectiveness as soldiers.

ONE DAY LATE

Owing to the holiday, Decoration Day, May 30, The Mirror will be on the newstands in New York on Thursday of next week instead of Wednesday, as is customary.

EXHIBITORS ANSWER QUESTIONS

"We hear a great deal of the exhibitor in other cities, but little of the film showmen of New York. How does the metropolitan exhibitor—beset by every problem of film presentation—meet conditions?"

This is the first paragraph in a most illuminating article to be published in next week's Mirror. It is the result of visits to exhibitors in all parts of the city.

The question is answered in a way that must interest every man concerned in the making or exhibiting of pictures. The conclusions are based on up-to-the-minute facts, not on guesswork.

ART NOT IGNORED IN MAKING POSTERS

J. V. Foley, an Expert in Billboard Advertising, Traces Changes for the Better in This Form of Appeal to the Public—Some Plays That Have Been Made by Clever Display Publicity

In their readiness to confine their judgment of a theatrical production to the three foremost essentials—the performance, the authorship and the method of presentation, critics and chroniclers are frequently apt to overlook or disregard the relation which poster advertising bears to the success or failure of a production. However, managers and stage producers, in recent years, have begun to appreciate the fact that poster advertising, or, what is better known as billboard advertising, possesses a large financial—and frequently artistic—significance in the presentation of a play, and are devoting more and more of their time and resources to the utilization and develop-

and existence to the circus and the theater. At one time the latter were exclusive in their utilization of the fences. And a large majority of the poster plants in the smaller towns throughout the country were owned or controlled by theatrical men. The late Barney Link, who rose to the head of the Poster Advertising Association of the United States and held controlling interests in over 300 poster plants in various cities, began his career posting bills with a brush and a pail of paste for the Barnum and Bailey Circus.

Mr. Foley explained that the vast improvements made in recent years in construction through the abolition of the old ground fence and the substitu-

"What is the most attractive or effective poster?" was asked.

"That in which there is a unique design in brilliant contrasting colors," he replied. "Color is the most important ingredient of the effective poster. Advertising is dependent on the eye alone, both as to attention and as to interest. There is nothing in a poster to appeal to any of the senses except that of sight. Naturally, vivid coloring is most essential.

"The purpose of the poster," he explained, "is to proclaim, to announce. It is not designed to analyze or delineate or perform any of the tasks of other forms of publicity. Posters fail when they are crowded with too many figures or with too much reading matter. Simplicity of design, elimination of detail, and distinction of color are the chief characteristics of the successful poster.

Expense of Large Display

"It has often been remarked that the posters in the commercial field excel those placed on billboards by the theatrical firms. This is true, with the exception of unusually successful productions, such as those of the Winter Garden, which warrant the producer to spend from \$5,000 to \$10,000 for poster equipment and display. However, the average theatrical production is of uncertain value. Its existence is problematical and the producer cannot risk adding several thousand dollars in advertising appropriations to his already large investment. His posters, therefore, cannot hope to compete effectually with the commercial twenty-four sheets in the adjoining panels.

"Indeed, the commercial advertiser, with his staple product, can with perfect safety spend large sums for beautiful sketches and elaborate posters, for his business is definite, his output always salable. Naturally, he has a distinct advantage over his theatrical neighbor on the billboards."

"What possibility is there of advancement and progress in poster advertising, of confining, let us say, certain locations to strictly theatrical advertisements?"

"I don't know," he said; "but there is no doubt that theatrical advertising would be far more effective if certain locations were to be utilized exclusively for theatrical posters. We could thus

reach the entire theatergoing public. We could then give them headings, 'Current Theatrical Attractions,' or something similar, and in this way provide the public with what might become huge announcement boards for their information.

Segregating Theatrical Advertising

"There is always room for improvement in most lines of business, and the poster plant owners, who have spent millions for new structures to give the advertiser first-class boards and service, will undoubtedly solve the problem of the segregation of theatrical advertising from the commercial and motion picture posters, so that their old ally, the showman and his troupe, will not be buried beneath a weight of competition."

LOUIS R. REID.

PLANS BUSY SUMMER

Among Other Plays Henry Miller Will Produce "Anthony in Wonderland"

"Anthony in Wonderland," a play by Moncton Hoff, now the rage in London, will be one of the most interesting productions in an unusually ambitious list of projects that Henry Miller has under contemplation for his Summer engagement at the Columbia Theater, San Francisco. Charles Hawtrey has been engaged for the leading role and Ruth Chatterton will appear as a renowned motion picture actress, patterned somewhat on the Mary Pickford style—curls and all.

The present plans of Mr. Miller also include the production at the Columbia Theater of A. E. Thomas and Clayton Hamilton's new play, "The Rebound," "The New York Idea," by Langdon Mitchell, for a two weeks' engagement, and then John Galsworthy's "A Bit of Love," with O. P. Heggie especially engaged for the principal role. "The Rebound" will be the opening attraction. In the cast are Cyril Keightley, Lucile Watson, Mrs. Thomas Whiffen, Helen Freeman, Frank Byrne, James Galloway, Peggy Dale Whiffen and Mr. Miller himself.

PLAY FOR WHITESIDE

It is reported that Walker Whiteside is soon to produce a play written by a member of the staff of the *Denver Post*, Lute H. Johnson. The locale of the play is New Mexico, and it deals with types and incidents peculiar to that state. It is said to be virile, red-blooded drama, full of action and should offer Mr. Whiteside a splendid vehicle for his talents.



LIONEL AND JOHN BARRYMORE.
Talented Brothers Appearing in "Peter Ibbetson."

ment of poster display. They maintain that the psychology of the age requires advertising of a character that will arrest but not concentrate attention; that, in fact, as long as hurry is a national characteristic, advertising—artistic advertising—should be directed for the benefit of those who read while they run.

J. V. Foley, of the staff of the Messrs. Shubert, is exceptionally familiar with the subject of poster display and advertising. He designs the posters of all Shubert attractions, and his position is one of authority and responsibility. It is his opinion that time has made its impress on poster advertising as in other fields of endeavor, and that the evolution of the poster and the poster board has kept pace with the progress of advertising in general.

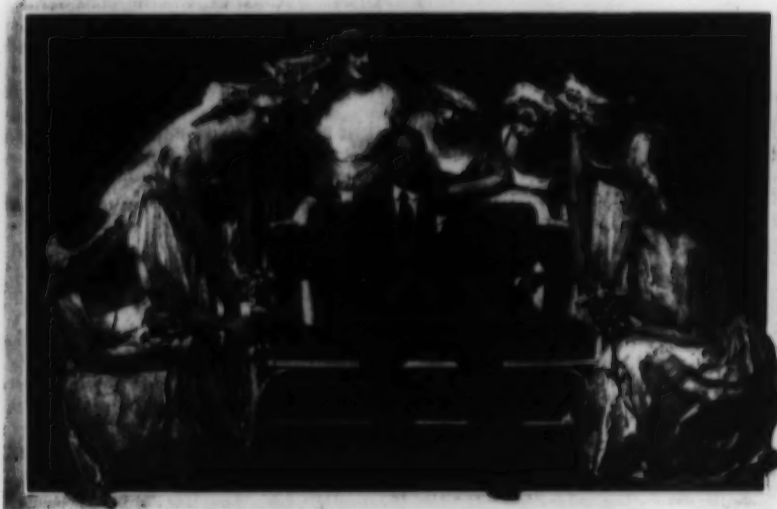
Inartistic Displays of Old

"We all remember in the early days," he said, "the unsightliness of billposting fences, with their irregularity of construction; the slipshod manner of posting, without separation or division, and the inartistic displays consisting, in the main, of crude representations of ferocious circus animals, clowns, burlesque 'queens' and the villain of the melodrama performing his 'dirty work' of strangling the heroine or tearing up 'the papers.' As a matter of fact, poster advertising owes its origin

tion of the poster board, built according to standard association requirements, have attracted a new clientele to this medium, so that today new conditions are presented and the boards are mainly occupied by cigarette, automobile and sundry commercial advertisers, crowding out to a certain degree the old standby of the billboards—the theatrical production.

Value of Poster Advertising

"Poster advertising has its value, the same as any other form of publicity," Mr. Foley continued. "What this value is, in comparison with other media, no mathematician could possibly figure out. It all depends on conditions and circumstances. Here in New York the theatrical productions advertise themselves, to a large extent, by 'word of mouth'; the good prosper and the bad perish, regardless of how much or how little advertising is done for them. Some meritorious productions, such as 'Chin-Chin,' have completed an entire season's run without the use of a single poster. On the other hand, it has been declared that the success of 'Twin Beds,' which started badly in New York, was made chiefly through an extensive billing campaign. The moral seems to be that the mediocre plays—the plays which 'hang in the balance'—are undoubtedly benefited by the liberal distribution of attractive posters."



CARTER DE HAVEN AND CHORUS.
"His Little Widows," Popular Musical Comedy at the Astor.

White.

HOW SAM HARRIS WON FAME AND FORTUNE

Partner of George M. Cohan Hides Great Business Ability Behind Unassuming Personality—Starting as a Newsboy, He Gained Experience in Varied Activities Prior to His Stage Connection

Everybody knows George M. Cohan. He's "the little Father of old Broadway," "The Yankee Doodle Boy"; he's to comedy what Shakespeare is to drama. Everybody loves him. He's a national institution, a genius whose name and fame circle the globe.

But how about his partner, the man whose steady hand manipulates and takes care of the profits, invests them, and plans for future conquests—how many know Sam H. Harris? He is a genius, too, a genius of finance. Bound together by no written word—an unusual business arrangement in these hard and fast days—yet in more perfect accord than any signed agreement could make them, it is doubtful if there exists a more congenial and profitable partnership.

An Unassuming Personality

To see this boyish-looking, unassuming man walking along Broadway one



SAM HARRIS. Bangs Photo.

would hardly pick him out as a celebrity. He is quiet in attire and speech; he is in all things a gentleman. The personification of modesty, to speak of his success to Mr. Harris would be to embarrass him; and, although a millionaire and one of America's foremost producers, he never for a moment forgets that not so many years ago—for he is a very young man—he sold papers as an East Side kid. And he did a hustling business, I've been told. He then became a messenger boy, and made a record for himself by *hurry*ing. Two cents a message, while interesting for a time, could not hold the attention of the future financier, so he secured a job in a printing office. This was rather strenuous for the little chap. He was obliged to carry heavy forms from the third floor of one shop, minus elevators, to the second floor of another shop, ditto the lift.

Of course he developed muscle, to say nothing of a grouch, and one fine day, mustering courage to beard the lion in his den, he went to the boss and demanded a raise, adding that if he didn't get it, he'd get through. Whereupon the boss growled: "You're through now, only you don't know it." Which meant that little Sam must rustle up another job. It was in the messenger service of a big department store, but the vision of the slow trail from errand boy to general manager cooled the lad's ambition in that direction, and so, diligently reading the "want ads" one morning he

discovered a man who wanted "a hustling young fellow, not afraid of work. Good salary and commission to the right party." Harris applied at the address mentioned, which proved to be a laundry. A great many others applied, but Sam H. was "the right party."

Discovering a New Industry

Everybody is familiar with the towel supply system, but a few years ago this industry was in its infancy, practically unknown. Harris enthusiastically tackled the job, and in a short time had built up, what he termed, "a fairly good route." One day the boss requested an interview with his energetic assistant, and said: "Sammy, I like you. You're a good boy, and you've got a punch—in fact, you've got so much punch that my laundry can't fill your orders, to say nothing of the worry I have trying to find the money to pay you your commission. Hereafter, you work only two hours a day and three days a week."

However, Harris solved the problem by proposing the formation of a stock company and the leasing of more commodious quarters, a plan that was carried out so successfully as to attract the attention of other moneyed interests, with the result that to-day, in every city of any importance in America, the towel supply system is an established and highly lucrative monopoly. All of which is proof conclusive that Sam Harris was no false prophet.

By way of diversion, he had been attending prizefights; in fact, was quite a fan. He noticed a young pugilist who now and then fought preliminary bouts at various athletic clubs. A misty dream formed in the back of Harris' brain. He sought the young lightweight, liked his looks and his work and himself, and then and there became his manager. From that moment, the fighter's star was on the ascendant. His manager managed him as few ringside favorites have had the good fortune to be managed. His fame became widespread. Young and old alike are familiar with the history of Terry McGovern. Although Sam Harris made a wonderful manager and fight promoter, he was far from satisfied. He had other aspirations.

Horses That "Also Ran"

Drifting about but always employed, the young fellow tried his hand at many things. He bought a race horse, then another, and still another—handsome animals, but not "regulars." They lacked the fleetness that is necessary to win. After a while, Harris bought a few more and had better luck; but though he owned a couple of winners, he couldn't quite make ends meet. The workers couldn't support the drones. A trainer in an adjoining stable owned a bull dog that attracted Harris' attention. He and the dog took a great fancy to each other. The dog was what Harris admired most—a thoroughbred.

"What will you take for the hound?" he asked the trainer.

"He's not for sale," was the reply.

Harris pondered a moment. He wanted the dog and when he wanted a thing he generally got it.

"See my string of seven horses?" he said. "Well, I'll swap 'em all for the dog."

"He's yours," said the trainer.

And another period in the career of Sam H. Harris was ended.

About this time melodrama was at the

zenith of its success. Young Harris saw a future in theatricals and became affiliated with Sullivan and Woods in their enterprises. His ability proved valuable, but after a while the popularity of the blood-and-thunder drama began to wane and the partnership was dissolved.

In Partnership with Cohan

One beautiful day in the Summer of 1903, Sam Harris went on an outing to Staten Island. Harris found himself chatting with a clever young actor. They played ball together and did excellent team work. The attraction was mutual, so they spent the entire day together. On the way home that evening, they leaned over the railing and watched the moonlight on the water. They confided to each other their hopes and their dreams. The young actor—who was George M. Cohan—told his new-found friend that he just couldn't stop writing plays, and he knew that if he were able to put one over in New York, the rest would be easy. Harris was so interested and enthusiastic that by the time the boat reached New York, Cohan and Harris were partners.

Their first venture was "Little Johnny Jones," that never-to-be-forgotten musical play by George M. Cohan. Its success was phenomenal. I need not enumerate the long list of plays that these young men have produced since the eventful Staten Island outing. Cohan and Harris are as well known in a one-night-stand town as in our largest city. They stand for good wholesome amusement or "heart stuff" that gets under your left-hand vest pocket.

Success has not gone to the heads of these "boy wonders." They have changed only in development and are as unspoiled as when they began their spectacular climb up the ladder. To see them together at a ball game, one would imagine them a pair of irresponsible college boys.

Which reminds me that just the other day, his office boy stood at Mr. Harris' desk, red of face and rather squirmy.

"I gotta stay home this afternoon, Mr. Harris," the youngster stammered.

"Ah!" replied Mr. Harris. "You are obliged to attend the funeral of one of your numerous grandmothers, I suppose."

Whereupon he searched through his



White.

EDITH HALLOR.

Under Contract with Comstock and Gest.

pockets, and handing the kid three dollars, remarked:

"Take the other two office boys along with you. I hear their grandmothers are dead, too."

The brown eyes of Sam H. Harris twinkled. Perhaps he saw the vision of a little newsboy viewing a ball game through a knot-hole in the fence.

MARY SULLIVAN.

REPLACING "WILLOW TREE"

Hitchcock's "Hitchy-Koo" Coming Into the Cohan and Harris, June 4

The final New York performance of "The Willow Tree," the charming fantasy of Japan, will take place at the Cohan and Harris Theater, June 2 and on June 4. E. Ray Goetz and Raymond Hitchcock will inaugurate a summer season, presenting a new musical play entitled "Hitchy-Koo," an intimate revue by Harry Grattan, Glen MacDonough and E. Ray Goetz. In this piece Raymond Hitchcock's activities will not end simply as co-producer. He will head the cast which includes Grace La Rue, Rock and White, Irene Bordoni, Leon Errol, and a long list of equally famous entertainers.

Next Fall "The Willow Tree" will be sent on tour with Fay Bainter in her original role.



In BARRIE'S "THE OLD LADY SHOWS HER MEDALS." Beryl Mercer, Alice Esden, Clara Bracy, Lillian Brennard.

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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LYNDE DENIG, Editor

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

THE DAY OF YOUNG CRITICS

AS a result of the war a curious commentary upon theatrical conditions in New York is presented in the liability to conscription into the army of several dramatic critics. Time was when all critics of the drama in the metropolis were venerable men—men who had served their papers in various capacities for long periods, who had a vista of several years of theatrical activity and enterprise to look upon, and who, despite their age, kept abreast, as they said, of the modern and progressive trends of the drama.

Today a condition presents itself in which several dramatic critics of newspapers and magazines come within the ages decided upon by Congress as eligible for military service.

While it is true that many included in this group occasionally deceive their readers as to their ages by seemingly authoritative references to productions and players of a dim and distant past, nevertheless they are proud of their youth and the perspective it provides for criticism of a radical and frequently revolutionary character. The new and progressive movements in the theater, they insist, require new and youthful impressions. Progress is inalienably associated with youth in any art or industry is the philosophy upon which they base their apologia for their positions when frequently "old readers," "playgoers of a generation ago," and "managers of long experience" voice their protests against what is termed "boyish criticism."

But if an ear is carefully placed to the ground where trod daily this older generation, one can hear audibly—quite, quite audibly—a concert of voices declaring gladly that "youth will have its fling, and now it's to pay its penalties."

And what of the young critics? They are biding their time and, in the meantime, boasting in the words of BRANDER MATTHEWS that "they should worry."

REMEMBER THE "BLACK CROOK?"

AN OLD friend of every playgoer in the United States died the other day in London, Harry Paulton. He was one of two who gave us the "Black Crook"—and "Erminie." We are sorry for the younger generation that never saw either. Paulton played the part of Dandelion in the "Crook," December 23, 1872. It was the first time he appeared in that stupendous spectacular production of which he was one of the authors. We use the word "stupendous" in its big sense. Nothing in the line of spectacle had the run of the "Black Crook." Black Crook parties from the back settlements journeyed to any city where it was given. After a remarkable run at Deagle's Varieties, in St. Louis, the company and its accoutrements went to Kansas City on a special train. It is a fact that many country folks who had no conveyances, walked miles to Kansas City to see "the show." Frank Frayne, the handsome Adonis of the stage of that period, had a conspicuous part in the production.

And Paulton collaborated with C. Bellamy in creating "Erminie." In that day anyone who had not seen "Erminie" was not a playgoer. And in 1892, in connection with his brother, Paulton wrote a farcical Pygmalion and Galatea, theme, "Niobe." It ran 600 times, consecutively, at the Strand, in London. Then they took it on tour. You remember "Niobe?" But it was the "Black Crook" and "Erminie" which gave Paulton his place in the theatrical firmament.

We are not writing this as an obituary, but it is proper to say that Paulton was born in Wolverhampton, England, in 1842, and that he made his debut in his native town in 1861. His first appearance in London was in the "Lottery Ticket." He was 75 years old when he died in April. Only a short time

before, in January, he presided at a banquet of the Touchstone Club of which he was president.

STARS AND STRIPES AT STRATFORD

IT WAS a great day for Stratford-on-Avon, April 23rd last. We had so much of Shakespeare in the tercentenary year, and have had so many vast concerns to think about recently, that some of us may have forgotten that the day named was another anniversary of Shakespeare's birth. They never forget the day in England, but the anniversary observance a few weeks ago was a little different.

The flags of all nations, except the nations opposed to the Allies, were displayed in the streets of the best known village in the world. In the Collegiate Church where the President of St. John's College, Oxford, preached the Shakespeare sermon, the Union Jack, sent by the King of Great Britain, and the flag of the late King Edward, the flags of the European Allies and the Stars and Stripes, a present from the American Embassy, were faultlessly displayed. The occasion deserves this place in the MIRROR, a trifle late though the mention may be.

HEARD ON THE RIALTO

According to the New York Herald (it "shines for all" and prints "all the news that's fit to print"), dramatic critics, Broadway reporters and that class of human beings theatrically known as "deadheads" are to be taxed 5 cents on every visit to the theater as their contribution to the new war revenue bill. Great elation is said to have been expressed in the Herald office on the day that the report of this additional scheme of taxation was printed inasmuch as the Herald has always considered dramatic criticism as a wholly unnecessary branch of journalism, and believes that any plan that can be devised to harass dramatic critics in general should be encouraged.

It has not been learned whether the critics will bring any concerted opposition to the new tax scheme. However, one or two of them declare they wouldn't contribute even 5 cents, at the risk of jail punishment, in order to witness some of the attractions that have seen the light of production this season.

A critic sees on the average, perhaps, one hundred productions during a season. At this rate, provided he is taxed 5 cents on every production visited, he will have spent \$5 a year toward the accomplishment of his business, or enough, in the words of a Herald reporter, to buy two pairs of tortoise-shell eye-glasses, or two fountain pens, or fifty Venus pencils, or five hundred copies of the daily Herald.

Alan Dale continues to find pleasure in disagreeing with the viewpoint of the young critics on the New York dailies, and as a general thing his exceptions are well taken. For instance, take this from a recent issue of Puck: "No sooner does the critic begin to talk self-consciously of the novel that is staged, than he complains that it has been affronted. The ruthless dramatizer has 'taken liberties.' He has omitted this, or that; he has paraphrased familiar lines; he has vandalized; he has sinned. As though the play-going public cared! The public expects to see a play—not an illustration of a book. The public demands a coherent drama, flavored with footlights, and not with library. I maintain that unless the critic realizes this, his remarks are worse than useless.

"Sometimes—quite often in fact—magazine stories are dramatized, and then the critic is lovely. He has not read them—oh, no!—but he has heard that they were popular. He has nothing to say about 'taking liberties' and 'tampering,' and he is beautifully dispassionate. The writer of the short stories is somebody to be snuffed aside contemptuously, and the critic does his duty. He judges the play, as he would judge any other play. But once give him a chance at Dickens, or Thackeray—and he is a lost soul."

E. A. Weil, a press representative with a turn for statistics, draws the following conclusions about "Nothing But the Truth": By actual count, there are more than 300 laughs at each performance, and by careful computation it is stated that up to date 291,000 people have contributed 87,300,000 laughs since Sept. 14, 1916.

THE MIRROR has published a list of actors and other members of the theatrical world who are represented at the officers' training camp at Plattsburg. It now takes pleasure in printing the following names of men employed on the editorial staffs of New York newspapers who have responded to the call of the colors and who are at Plattsburg, Sackett's Harbor, or other training camps: J. S. S. Richardson and R. Wheat, of the Herald; Cyril Reynolds and Harold G. Telford, of the Sun; George E. Hyde, Philip Hoyt, Lee Brown, Edward Klauber, Julius Adler, and H. R. Lovejoy, of the Times; Fred Stoker and Ray Randall, of the World; Fitzgerald Smith and Bozeman Bulger, of the Evening World; Harry Bernstein and Quincy Mills, of the Evening Sun; Garet Garrett, of the Tribune, and Eugene Von Wening and George A. Currie, of the Brooklyn Eagle.

Heywood Brown, who has been acting as dramatic critic of the Tribune for the past season, resigned last Saturday night in order to enter the service of the Government. He will join the staff of the Official Bulletin, the new Government paper which is published under the direction of George Creel.

After a short period in their former character of "legitimate" playhouses, the Liberty and Lyric Theaters are again presenting motion pictures.



BARRIE PLAYLETS

"The New Word," "Old Friends,"
"The Old Lady Shows Her Medals";
Presented by Charles Frohman, Inc.,
at the Empire Theater, May 14.

"THE NEW WORD."
Mr. Torrance Norman Trevor
Mrs. Torrance Winifred Fraser
Roger Gareth Hughes
Lucy Betty Dainton
"OLD FRIENDS."
Stephen Brand Lyn Harding
Rev. Dr. Carroll H. Ashton Tongue
Mrs. Brand Gertrude Berkeley
Cary Eileen Huban
"THE OLD LADY SHOWS HER MEDALS."
Private Dowey John M. McFarlane
A Mr. Wilkinson Edward Broderick
Mrs. Dowey Beryl Mercer
Chorus Clara T. Bracey
Alice Eaden
Lillian Brennard

In two of the three plays being presented at the Empire Theater Barrie takes the war for his inspiration, and in a most sympathetic, intimate manner traces its effect on individual character. He does this with such skill, such lively fancy, and such a deep understanding of human nature that the playlets "The Old Lady Shows Her Medals" and "The New Word" take a certain place among productions that will be remembered after the current season has passed.

"Old Friends," an Ibsenesque study of an inherited taste for drink, is unlike Barrie and altogether a rather unimportant playlet based on questionable premises, but its place on the program may be justified by the admirable acting of Eileen Huban, a young player of rare talent and considerable charm, and Lyn Harding, whose forceful interpretation of the man whose boasted mastery of himself is a short-lived satisfaction when he finds his daughter suffering from the affliction he experienced.

It is trite to say that only Barrie could have brought out the humor, the pathos, and the feeling of a story such as that unfolded in "The Old Lady Shows Her Medals," yet it is true that no one else has revealed a like sympathy for a similar theme. It is a story of loneliness and patriotic pride—the longing of a poor charwoman to believe that among the men at the front is one she loves, and the response of a brawny young Scotch soldier to the gentle ministrations of the kindly woman.

Not to be outdone by her gossipy cronies, Mrs. Dowey has selected from the list of soldiers in the Black Watch one bearing the same name as herself, telling her neighbors that he is her son. They exchange letters and gifts, and then, while on a leave of absence in London, Private Dowey meets the woman who has posed as his mother. With Scotch directness he expresses resentment at what he considers an unjustified interference with his liberty; then little by little, during scenes at once humorous and pathetic, his reserve is broken through and he tells the happy little charwoman that he longs for nothing quite as much as a mother. One feels that her grief in the last scene, when she tenderly packs away the remembrances of her dead soldier boy, is the grief and



When THE MIRROR's artist visited the Actors' Fund Fair at Grand Central Palace he found expressions of patriotism on every hand. The deference paid to the Stars and Stripes and the flags of the Allies indicated that the actors are ready and waiting to do their bit.

FAIR CLOSES WITH RECORD CROWD

First Estimates Indicate a Total of Approximately \$80,000
for Actors' Fund—Auction on Last Day

The great work of organizing and conducting the Actors' Fund Fair, just closed at the Grand Central Palace, and the tireless efforts of everybody concerned during the ten-day life of the Fair were far from being in vain. Incomplete figures indicate a realized total of approximately \$80,000. Attendances were large, and on Monday, the closing day, when most of the merchandise remaining unsold was disposed of at auction, all records were broken.

The official closing of the Fair was marked by a ball given by the management to the women workers in recognition of their services. Each evening brought some special event for the entertainment of the attendants and the ball on Monday night was as interesting as any of the happenings that preceded it.

The first really important event occurred during the evening of the first Monday of the Fair, when no less than five hundred celebrities paraded around the Palace. To give a list of those who marched would mean jotting down practically every well known person in

pride of thousands of English women today.

Beryl Mercer, who, it will be recalled, scored emphatically in "The Lodger" earlier in the season, is an ideal exponent of the character of Mrs. Dowey, whereas John M. McFarlane, acting with considerable assurance, makes an impressive soldier.

"The New Word" is a subtle study in reticence between father and son, each hyper-sensitive and each ashamed to show emotion. Among other things, it appears that the war is tending to reveal people in their true light to themselves and to others. In this picture of family life Barrie shows how father and son, after years of restraint, become expressive for the first time, when the boy, resplendent in a new uniform, is about to join his regiment. Norman Trevor as the father and Gareth Hughes as the son are well suited to the central figures in this most human little play.

Proceeds of the performances at the Empire are to be donated to the Stage Women's War Relief Fund.

the amusement profession in or near New York at that time. Among them was James W. Gerard, former Ambassador to Germany, who attracted first interest. John Phillip Sousa conducted the women's orchestra through his Washington Post March, which was considered a fine stroke for equal suffrage.

Tuesday night was Opera Night, and soloists from the Metropolitan and a corps of concert singers contributed a program. Wednesday evening was the scene of another parade, but led under more formal auspices by the Twenty-second Regiment Band and a large number of soldiers in khaki. One of the prominent personages present was Harry Houdini, the escape king, and for the first time in his career he was given something from which he could not escape, the young women selling chances.

The feature on Thursday night was the recruiting at the Army and Navy Booths, where Uncle Sam really took an unfair advantage of the slackers by infesting the Fair with Ziegfeld and Dillingham chorus beauties and a large number of the principals from these managers' attractions, all of whom were bent on swelling the Army and Navy. They did it. Friday night the march of the notables was photographed in motion pictures and the film will be shown in some Broadway Theater in the near future.

The fact that Billy Sunday was announced to appear at the Fair on Saturday evening drew so many people that several times the doors had to be closed in respect for the fire law. At all times there were no less than five thousand persons in Grand Central Palace. Mr. Sunday arrived at the Fair on schedule time and addressed the crowd. He said that many people thought he attacked the stage, saying it was entirely evil, but this was not true. He said, "I condemn the rottenness that frequently exists both in the church and in the theater, but not that loving spirit you are showing by this fair." Also on Saturday evening there was a typical Mardi Gras Carnival led by Marjorie Rambeau as Queen and Robert Warwick as King.



FARCE IN THREE ACTS

Anderson and Weber Acquire "The Very Idea" for Immediate Production

G. M. Anderson and L. Lawrence Weber announce that they have acquired for immediate production a new farce comedy in three acts by William Le Baron, the title of which is "The Very Idea." It is their intention to present the new play in nearby cities for a preliminary tour this spring and give it a New York premiere early in the Autumn. A number of well-known players will be in the cast.

The same concern also announces that plans for the coming theatrical season will embrace the organization of several companies to tour in "Nothing But the Truth," the farce in which William Collier is nearing his 300th performance. He will appear in the farce next season in Boston, Chicago, Philadelphia and other important cities. Another company headed by Max Figman will present "Nothing But the Truth" in the South and far West while a third company is to be organized to tour among the one-night stands.

The company now appearing at the Astor Theater in "His Little Widows" is scheduled to remain there for a summer run.

PLAY FOR BILLIE BURKE

Comedy by Clare Kummer Selected for Return of Actress to Stage

After a diligent search, which has covered quite a period, a play has been found to bring Billie Burke back to the speaking stage from the retirement of domestic life and motion pictures. It is the newest work of Clare Kummer, who wrote "A Successful Calamity" and "Good Gracious, Annabelle," two of the season's successes. The tentative title of the piece, which is a comedy said to be in Miss Kummer's peculiar vein of humor with a novel twist to the story, is "The Avenging Angel."

The play will be produced jointly under the management of Florenz Ziegfeld, husband of the star, and Arthur Hopkins, who controls all of Miss Kummer's output. The present plan of the managers, who joined forces for this one production because of the adaptability of the play to Miss Burke's talents, is to stage it the latter part of September.

COREY AND RITER PART

An announcement coming from the offices of Corey and Riter states that the producing firm will dissolve partnership within the near future, and that both the members will make independent productions. A third member of the original firm, John D. Williams, has long since gone his own way and made independent productions. The forthcoming dissolution of partnership will cause the establishment of three offices in the place of the one Corey, Williams and Riter.

SMITH AND GOLDEN PREPARING COMEDY

Other Plans Dropped That "Toby's Bow," a Story of the South, May Have Early Production

In order to clear the decks for rapid action, Winchell Smith and John L. Golden have deferred for the time being several contemplated productions, among them "Love and Learn," recently announced, in order to produce a new play that has just come into their hands. The name of the play, a comedy in a prologue and three acts, is "Toby's Bow." It is said to treat of an old Southern darkey and his influence upon a romance which gives momentum to the story.

"Toby's Bow" is the initial stage work of John Taintor Foote, who is best known for his stories dealing with horses and dogs. On the first reading of the manuscript Smith and Golden were so impressed

that they set aside everything else and the result is that rehearsals will begin forthwith, and the first performance will take place in Stamford, Ct., on June 8. Phoebe Foster was the first player to be engaged for the cast and she has been assigned to the leading role. Robert Milton, who staged "Oh, Boy," will direct the production.

The contract between the author and the managers called for the presence of Mr. Foote at the rehearsals, but since the signatures were affixed he received a notification that he had passed the examination for captain of cavalry in the United States Army and has been summoned to Plattsburg, necessitating Smith and Golden producing the piece without his assistance.

ANOTHER WEEK OF "GHOSTS"

The Washington Square Players announce that Ibsen's "Ghosts," with Mary Shaw appearing as Mrs. Alving, will continue at the Comedy Theater through this week. Originally announced for one week only, the play proved so successful that the engagement was extended for another week and now it is announced for its third week. On the conclusion of the engagement here, the play is to be taken to Boston and Chicago, the news of its success here having spread. When the curtain goes down on "Ghosts" the Comedy will not be dark for the Washington Square Players are now preparing for their summer run, a revival of their greatest comedy successes, among them "Another Way Out" and "Plots and Playwrights."

Among the contributions received by the Stage Women's War Relief this past week was a check for \$525 from Kathryn Tyn-dall Dryer.

"THE INNER MAN"

Wilton Lackaye to Appear in Play by Abraham Schomer

Wilton Lackaye is to appear under the management of the Shuberts in "The Inner Man," a new play by Abraham Schomer. Following a spring tour of the principal eastern cities, the production will be brought to a New York theater during the summer.

"The Inner Man" is a comedy drama in a prologue and three acts and the action is laid in New York City. It is the first play by Mr. Schomer since "Today," in the adaptation of which, from the Yiddish to the American stage, he had the assistance of George Broadhurst. "Today," it will be recalled, was produced at the 48th Street Theater a few seasons ago and scored a great success. Mr. Lackaye will be supported in the new play by a company of prominent players, including Harry Mestayer, Charles Stevenson, Maud Hannaford, Louise Mackintosh, Frederick Esmel-ton, Clifford Stork, Mabel Brownell, Edna Macaulay, Harry Davenport, Harold Vermilye, Ray Royce and Antonio Ascher. The play is being staged under the direction of Edward Elmsner.

JOSEPH SANTLEY AND COMPANY AT PALACE

"The Girl on the Magazine" Is Pleasing Offering—Mason and Keeler in "Married"

Immediately after the closing of "Betty," in which he played a prominent part, Joseph Santley recruited the services of Ivy Sawyer and Sam Burbank, both principals in this company, also a number of chorus girl members of the troupe, and had a vaudeville act written. This act, presented by Mr. Santley and his company, heads the program at the Palace Theater this week. It is called "The Girl on the Magazine" and the songs, the score, the girls and the costumes are charming. Nothing need be said of Joseph Santley, who is undoubtedly one of the most popular juveniles on the stage.

Homier B. Mason and Marguerite Keeler co-star in their well-known and amusing sketch called "Married." Another recruit from musical comedy is featured on the bill, in the person of Henry Lewis, who recently closed with Anna Held in "Follow Me."

He calls his offering "a vaudeville pousse cafe." Ben Welsh, the celebrated character comedian, has a new topical monologue dealing with the events of the moment. He meets with as much success this week as he has always experienced at the Palace.

An interesting novelty on the bill is a travesty melodrama in four short acts, called "For Pity's Sake." A long cast, headed by Charles Withers, and elaborate stage settings are used in the skit. Much interest is manifested in the appearance of Lady Agnese and her Irish Colleens. This act comes from Ireland under the patronage of Lady Aberdeen, and it is called "An Irish Evening at Home." The profits that this offering garners in vaudeville will be turned over to war charities. The balance of the program includes Stan Stanley and his relatives and the Boyam Company, Russian singers and dancers.



JANE COWIE.
In "Lilac Time."

CLARA JOEL IN "THE TARGET"

Clara Joel has signed a contract with A. H. Woods to appear under Mr. Woods's management for a number of years. She will begin rehearsing shortly in Samuel Shipman's three-act drama, "The Target," which is scheduled for production in Atlantic City on July 9. Emmett Corrigan, Harry C. Browne and Dudley Hawley are also in the cast. Later in the season Miss Joel will appear in "Plunder," Owen Davis's dramatization of Arthur Somers Roche's Saturday Evening Post story. In which Robert Hilliard is to star. Miss Joel succeeded Jane Cowie in "Within the Law," Julia Arthur in "The Eternal Magdalen," and during the season just ended played with John Mason in "Common Clay," in which she scored a personal triumph.

FIRST PERFORMANCE HERE

John Craig is planning to give Horace Annesley Vachell's play, "Mr. Jubilee Braz," which had a great success in London earlier in the year, at the Castle Square Theater, Boston, before the end of the current season. This will be its first performance in America.

ROBERT CAMPBELL'S PLANS

Robert Campbell, who has extensive interests in the International Circuit, announces that next year he will route and play "Peg o' My Heart," "The Cinderella Man," "Shore Acres," "The White Slave," and "His Bridal Night."



ROBERT EDESON.
Starring in "The Knife."

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 26th

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widow	April 30	32
Bijou	The Knife	April 12	52
Booth	A Successful Calamity	Feb. 5	130
Casino	You're in Love	Feb. 6	130
Cohan and Harris	The Willow Tree	Mar. 6	95
Comedy	Washington Square Players	Aug. 30	312
Cort	Upstairs and Down	Sept. 25	287
Criterion	Christus (film)	April 30	55
Empire	The Barrie Playlets	May 14	16
48th Street	The 13th Chair	Nov. 20	221
Fulton	Pala First	Feb. 26	104
Gaiety	Turn to the Right	Aug. 17	331
Globe	Out There	Mar. 27	71
Harris	Lilac Time	Feb. 6	129
Hudson	Our Bitters	Mar. 12	88
Longacre	Nothing But the Truth	Sept. 14	299
Lyric	One Law for Both (film)	May 13	28
Maxine Elliott	Love o' Mike	Jan. 15	155
Morocco	The Brat	Mar. 5	96
New Amsterdam	When Johnny Comes Marching Home (rev.)	May 7	24
Playhouse	The Man Who Came Back	Sept. 2	327
Princess	Oh, Boy	Feb. 19	112
Republic	Peter Ibbetson	April 18	46
Shubert	Her Soldier Boy	Dec. 6	204
39th Street	Nora Bayes' Company	May 6	24
Winter Garden	The Passing Show of 1917	April 26	40

FRENCH DIRECTOR RECEIVES WARM WELCOME

Jacques Copeau Outlines Plans at Reception in Metropolitan Opera House—Directors of French Theater the Hosts

A distinguished gathering, representing the artistic and social life of New York, welcomed Jacques Copeau, director of the French Theater in New York, at a reception in the foyer of the Metropolitan Opera House on the afternoon of May 17. Dr. Nicholas Murray Butler introduced the distinguished exponent of dramatic art in France and brief addresses were made by Gaston Liebert, the French Consul General, and Augustus Thomas. Mr. Copeau said that he would sail for France shortly, planning to return to New York in October with his complete French organization.

The hosts at the reception were directors of the French Theater, Robert Goelet, Otto H. Kahn, Theodore Roosevelt, Jr., Nicholas Murray Butler, Paul D. Cravath, Arthur Iselin, Cornelius Vanderbilt, Henry Rogers Winthrop, James W. Barney, and Williams Adams Delano. They were assisted by members of the women's council, Mrs. Gertrude Atherton, Mrs. August Belmont, Mrs. Cad-walader Jones, Mrs. J. West Roosevelt, Miss Ida Tarbell, Mrs. Egerton Winthrop, Mrs. W. K. Vanderbilt, Mrs. Harry Payne Whitney, and Mrs. Philip Lydell, the chairman.

In the course of his address, delivered in French, Mr. Copeau said: "I would not be here were it not that I am serving France in all sincerity. I do not wish, as so many managers have done, to carry out a money making tour of the United States, but to create a living centre of French culture. The French Government sent me here to discredit the reputation for frivolity which our French stage has obtained."

"I came in the first place only to give a few lectures, not seeking to take any one's place; but I met Mr. Kahn, he offered me the directorship of the French Theater, and after reflection, realizing the love of your people for France, I resolved to accept."

"Believe it not if you are told that we will perform only sad classic plays. I will give you every kind of play save the gross and vulgar. Classics, farce, pantomime and modern comedy shall pass before your eyes, and you will see that French writers can deal with something besides the eternal triangle."

Mr. Thomas, in speaking of New York's readiness to accept plays not "of the earth earthy" mentioned the popularity of "A Kiss for Cinderella" and "Peter Ibbetson."

Harry Houdini paid \$490 at auction last week for the advertising space on the first cover page of the elaborate souvenir program to be given out at the National Vaudeville Artists' Benefit at the Hippodrome, June 3.

Sam Clark, editor of Jim Jam Jems, a monthly publication issued at Bismarck, N. D., has been indicted by the Federal grand jury for alleged violation of the postal law. C. H. Crocker, his associate, was also indicted.

UNDERSEA GARDENS

Grand Central Palace Is Being Transformed for Summer Entertainment

The Grand Central Palace is being equipped to house an elaborate summer entertainment, which will be called the Undersea Gardens. It will be transformed into somebody's idea of how the bottom of the ocean looks and each floor will contain some sort of aquatic attraction. The lower floor is to have a tank, in which there will be diving exhibitions and all forms of water sports. The second floor will be more in the manner of a fair and the balance of the building will include a huge restaurant, an elaborate musical review, employing a large cast, tea gardens, dancing rooms, skating rink, rifle ranges and numerous novelties.

It is stated that William H. Kemble is to manage the large undertaking, the proceeds of which will be turned over, in part, to the various War Relief Funds.

OPERA IN THE BRONX

Two of Verdi's finest examples of dramatic art, "Aida," with the qualities of nobleness, grandeur and majesty and, "Rigoletto," so full of sparkling beauty, and "The Jewels of the Madonna," by Wolf-Ferrari was the program for the second week of the Aborn Grand Opera company, beginning May 14, at the Bronx Opera House. Well merited hits were scored by Edith Helens, Louise D. Archedi, Giuseppe Agostini, Andrea Arensen, Lillian Burbank, Marguerite von Trete, Victor Ballister, Richard Bunn, Marie Louise Biggers, George Shields, Helena Morrill and numerous others in minor roles.

May 28, the Aborn Comic Opera and Musical Comedy company will open a limited engagement in "The Blue Paradise."

NO HAMMERSTEIN OPERA

Under a ruling by the Court of Appeals in Albany on May 15 Oscar Hammerstein is prevented from producing grand opera until April, 1920. The court sustained a restraining order granted by the lower courts at the instance of the Metropolitan Opera Company, thereby validating a contract entered into in 1910 between Hammerstein and the opera company in part consideration of the sale by Hammerstein of a Philadelphia theater, under which it was held the New York manager agreed not to participate in grand opera productions for ten years.

PLAYS FOR RED CROSS

Brigham Royce has been advised that President Wilson has directed the American Red Cross to take up his proposition calling for outdoor performances of the Brigham Royce Players, the entire proceeds, above expenses, to go to the American Red Cross.

WOODS RENEWS LEASE

A. H. Woods, whose original lease of the Republic Theatre from Oscar Hammerstein expires at the end of this season, has renewed it for a term of seven years. "Peter Ibbetson," the current attraction at that theater, is among the most popular plays remaining on the boards.

EVANSVILLE WELCOMES CIVIC THEATER

First Season Encourages More Ambitious Plans for Next Year—
New Plays Brought to Stage

EVANSVILLE, IND. (Special).—The People's Players, a community theater, was organized in this city (of approximately 100,000 population) last November. The Board of Education donated the use of a well-equipped auditorium seating 1,500 persons and the newspapers gave all publicity free. A director, trained at a university, and a stage manager were obtained, services free. Nearly every well-known person in the city enrolled to assist the undertaking, and it was agreed to make no profit; if there was a profit it was to go to charity. The prices were set at 10, 25, and 50 cents for three short plays an evening.

As the theater is now earning a profit the highest price hereafter will be 25 cents. So far ten plays have been produced—all short plays, six of them for the first time on any stage. Two of those given for the first time are new plays accepted by the Washington Square Players, but not yet produced by them. One of the most successful productions was a Washington Square Players' success—"Trifles."

The casts are rehearsed for two months, and special sets are arranged for each play. As road companies are few and far between the civic theater here is eagerly hailed by the public, starved for drama. Next season long plays will be tried out and an effort will be made to develop writers in the Middle West.

The Players have been commissioned to write a civic play telling in terse, dramatic form the story of the city. As Indiana has a few writers and as a number of them are members of this organization, the contract was readily accepted. Furthermore, offers come every week for the writing and production of sketches for churches and all kinds of organizations. The Players at first rejected these offers, but now it is realized that this service presents an opportunity, and special attention is paid to it.

Hereafter only the best of road companies need apply at Evansville, and the good companies may be thankful for the educational work that has developed appreciation.

LESLIE P. EICHEL.



APPEARING IN "THE MAN WHO CAME BACK."

NEW ST. LOUIS THEATER

Contracts were signed last week by the Melba Amusement Company for the erection in St. Louis of a new \$50,000 vaudeville and motion picture theater, which will be the largest of its kind in the city. The ground floor alone having a seating capacity of 1,450. The structure will occupy the corner of Grand Avenue and Miami Street.

Capital \$150,000. Directors: Edward M. James, M. M. Eisenberg, and Agnes H. May, 2 Rector Street, New York city.

Douglas Amusement Company, Brooklyn, N. Y. Motion pictures and other amusement attractions. Capital, \$1,000. Directors: Adolph J. Stockhammer, Etta Stockhammer, and Isador Gumbert, 88 Lee Avenue, Brooklyn, N. Y.

Groll-Saks Amusement Company, Brooklyn, N. Y. To produce and exploit theatrical productions. Capital, \$5,000. Directors: Michael Saks, Charles W. Groll, and Louis Kieger, 213 East Twenty-first Street, New York city.

Fotograf, Inc., New York city. Motion pictures. Capital, \$2,000. Directors: Bernard C. Cooke, Marcel C. Cuan, and Evelyn P. Cooke, 506 West 191st Street, New York city.

Government Playhouse, Inc., Brooklyn, N. Y. To manage theaters, opera houses and other places of amusement. Capital, \$5,300. Directors: William H. Kemble, David Wiener, and William Fischer, 40 West Twenty-fifth Street, New York city.

Russian Art Film Corporation, New York city. Motion pictures and theatrical proprietors and managers. Capital, \$10,000. Directors: A. M. Sullivan, Chester A. Adee, and David B. Luckey, 20 East Twenty-first Street, New York city.

Boston Gayety Theater Company, New York city. Theatrical and other stage offerings. Capital, \$60,000. Directors: Royal H. Sheldon, Boston, Mass.; I. Wiener, and Nat. J. Schneider, 160 Broadway, New York city.

Otto E. Goebel, of 1482 Broadway New York city, is designated as the company representative.

The Effangee Film Corporation has filed with the State a certificate of dissolution.

G. W. HERRICK.

"U. S. A." AT "HIP"

Dillingham's Next Spectacle Will Be
"Made in America"—Peace Pageant

Already extensive preparations are being made for the Fall opening of the Hippodrome, which, as was recently announced, will still be under the management of Charles Dillingham. The new show is to be billed as "The U. S. A." and the book, lyrics and music will be written by R. H. Burnside, John L. Golden and Raymond Hubbell respectively, the same trio responsible for most recent Hippodrome spectacles. One of the features of next season's attraction will be a big military and patriotic pageant, entitled "Peace."

The entertainment will be strictly "made in America." The foreign element which has dominated hitherto will be missing. Agents are not, as in the past, scouring Europe for novelties.

THREE MORE THEATERS

Some time next season the Times Square section will have the addition of three new theaters, two on Forty-second Street and the other on Forty-third. The plot of ground on which the Forty-second Street houses will be located has been leased for a long term of years by Sol Bloom and it is planned to construct a building containing the two theaters and a hotel. It will adjoin the Lyric Theater.

The Selwyn Realty Corporation has filed plans for a two and four story theater to be erected at 240 to 248 West Forty-third Street.

WOMAN'S LEAGUE OFFICERS

The Professional Woman's League elected the following officers at their annual election in the Club Rooms on Monday, May 14. President, Helen Whitman Ritchie; first vice-president, Susanne Westford; second vice-president, Mrs. Sol Smith; third vice-president, Louise Campbell Stern; fourth vice-president, Amelia Ringham; fifth vice-president, Lillian Russell; sixth vice-president, Alma Chester; treasurer, Sophia Carroll; recording secretary, Lillian Thomas Schmidt; corresponding secretary, Josephine H. Webb.

The annual reception and installation of officers will be held in the League rooms, 1909 Broadway on Sunday, May 27, at 9 P. M.

Rosa Rand, former third vice-president, was unanimously elected honorary vice-president.

Guy J. Sampsel is playing the male lead in John Cort's "Flora Bella" company now on its way to the Coast.



DIXIE GERARD.

Engaged for New Musical Comedy.



NORA BAYES AND INDIAN MEMBERS OF COMPANY.
Introducing Novel Song Entertainment at Thirty-ninth Street Theater.

INCORPORATIONS REPRESENT LARGE CAPITAL

Manx-Man Company Takes Lead Among New York Concerns

Chartered by Secretary of State

ALBANY, N. Y. (Special).—Fifteen recently organized theatrical and motion picture enterprises, having a total capitalization of \$443,300, were incorporated with Secretary of State Francis M. Hugo the past week.

The largest corporation is the Manx-Man Company, of New York city, with a capital of \$150,000. It is formed to engage in a general film business. E. M. Klein, Meyer Klein and Helen White, of New York city, are named as the principal stockholders of the Job Amusement Company, which proposes to operate theaters and other places of amusement.

Among the incorporators of the Guarin-Ibero American Corporation is Francisco Guarin of Madrid, Spain. The concern is located in New York city and will conduct a general film business.

The list includes the Sunshine Film Inc., of New York city, capitalized at \$100,000.

The new companies are as follows: Renowned Pictures Corporation, New York city. To conduct a general motion picture business. Capital, \$10,000. Directors: Thomas F. McMahon, Bailey C. Elliott, and Stella M. Kelleher, 1400 Broadway, New York city.

Sidney Olcott Players, Inc., New York city. Motion pictures. Capital, \$3,000. Directors: R. B. Seymour, J. J. Gallagher, and Sidney S. Bobbe, 14 Wall Street, New York city.

Robespierre Films, Inc., New York city. Motion picture business in all its branches. Capital, \$10,000. Directors: Helene Pos-

ner, Henry Margoshes, and Allan A. Deutsch, 240 West 114th Street, New York city.

Job Amusement Company, New York city. To operate theaters, playhouses, and concert halls. Capital, \$10,000. Directors: E. M. Klein, Meyer Klein, and H. White, 817 West End Avenue, New York city.

Educational Feature Company, New York city. Motion picture business generally. Capital, \$5,000. Directors: Louis B. Bloom, William A. Shilling, and Mr. H. Grossman, 115 Broadway, New York city.

Guarin-Ibero American Corporation, New York city. To deal in motion picture films. Capital, \$25,000. Directors: Francisco Guarin, Madrid Spain, Henry R. Kunhardt, Jr., and Hugo Henesberg, 17 Battery Place, New York city.

Tishkoff Theater Corporation, Rochester, N. Y. To operate motion picture and other theaters. Capital, \$40,000. Directors: Abraham S. Tishkoff, Harry Tishkoff, and Aaron Tishkoff, 165 Shepard Street, Rochester, N. Y.

The Consolidated Film Corporation of Virginia has been granted a charter by the Secretary to engage in the theatrical and motion picture business in New York State. The concern has a capital of \$100,000.

The Sunshine Film, Inc., New York city. To engage in all branches of the motion picture business. Capital, \$100,000. Directors: Maurice Leffer, Edmund Field, and Emil Harder, 229 East Eighty-fifth Street, New York city.

The Manx-Man Company, New York city. To produce and exhibit motion picture films.

BUILDING VILLAGE THEATER

Director of New Enterprise Describes
Plans He Hopes to Realize

Concerning the Greenwich Village Theater that next fall will add one more to New York's list of intimate playhouses, Frank Conroy, director of the new enterprise, has sent out the following announcement:

"There is a certain portion of the public to whom the theater means much more than a mere form of casual entertainment. The great interest shown in the recent experiments made by several groups of semi-amateurs in the producing field has proved beyond a doubt that not only does such a public exist, but it is an enthusiastic and an ever growing one; in other words a public dissatisfied with the usual fare offered by the commercial theater and eager for something better, finer and more satisfying to its artistic taste. In view of this, it would seem that the time is now ripe for the permanent institution of a small theater thoroughly progressive in spirit and designed from first to last to meet the needs of this portion of the playgoing public. It is with this end in view that the Greenwich Village Theater comes into being."

"The building is now in course of construction and will open in September. Situated at the junction of Fourth Street and Seventh Avenue, it will have a seating capacity of 450 and a stage complete with modern equipment. The theater is easily accessible. The new Seventh Avenue subway, near completion, has a station practically at its doors, while the Sixth Avenue 'L' and the Fifth Avenue buses are only two blocks away."

"No set policy will be adhered to regarding the length of plays presented, thus affording greater scope in the matter of selection. Plays by the more important European dramatists hitherto unseen in this country will be given. Particular attention is being paid to younger American playwrights. This field is full of promise and already some interesting discoveries have been made. Occasionally a classical play will be revived."

"In selecting the players the question arose: Should the Greenwich Village Theater company be composed of amateurs or professionals? Now it is true that the amateur possesses a certain freshness and enthusiasm so often lacking in the professional. It is also equally true that the professional possesses a degree of technique so often lacking in the amateur. By simple deduction, the ideal artist combines the freshness and enthusiasm of the one with the technique of the other. The director of the Greenwich Village Theater is therefore organizing a company of professionals."

Victor Herbert is to compose an impressive patriotic finale to one of the acts of the forthcoming "Follies." The number will be written as a personal compliment to Florenz Ziegfeld.

ACTORS' EQUITY ASS'N

Managers and Actors Reticent About
Appearing as Witnesses

Members of the A. E. A. Are Most Earnestly
Urged to Send in Reliable Addresses
to the Office of the Association.



At the last meeting of the Council, held in the Association rooms May 14, the following members were present: Howard Kyle, president; Messrs. Arliss, Connolly, Cope, De Angelis, Hull, Jones, Mills, Purdy, O'Neill, and Stevenson.

New members elected: H. Langdon Bruce, Emma Carrington, Frank Harley, J. Charles Haydon, Renee Johnson, Lily Leonard, Peter Paul Porcasi, C. Russell Sage, Guy J. Sampson, Russell Sneed, Olive T. Stanton.

All members are urged to attend the annual meeting in the Hotel Astor next Monday at 8 p.m.

The number of members actively engaged in the war is ever increasing. Several of them have offered their resignations, with the declaration that they shall be only too happy to rejoin the A. E. A. at the end of their military service. In every instance of this kind it has been the happiness of the Council in order that the member shall be carried in good standing with his dues remitted for the time being.

It is a notable fact that both managers and actors are loth to come forward as witnesses in lawsuits involving members of their respective vocations. In order to maintain the standard which it is proposed to adopt for our business, it will be essential that the truth be respected. A standing board of arbiters made up equally of responsible managers and actors, with one qualified but disinterested arbiter to decide in the event of a deadlock, will be able to reach the kernel of any theatrical nut given them to crack, much more readily than a court of law. And their decisions will more closely affect the entire field of the stage. What they say will go with all of us!

In several places where issues have arisen from the theft of actors' wardrobe, mainly owing to the contributory negligence of local managers who had failed to provide locks or keys for the dressing rooms, our letters have met with sharp denials and some resentment. Just the same, it has been observed that our insistence upon the liability of the local managers has spurred them into cleaning up and putting a lock (with key) on every dressing room. Each of these rooms now contains a printed request that the occupants thereof lock the door after every performance and hang the key in a box with a padlock placed near the stage exit. Two suits are pending which involve the loss of wardrobe in the foregoing way. The court trials must await the time when the actors are making the claims can personally attend them.

One of the big public men who addressed our open meetings last October has done us a very important service recently. He learned the integrity of our purpose and invited us to call upon him at any time. Interest such as this is the greatest of assets.

A case was tried in court last week in behalf of a member who had refused to accept the week's stipend offered her because there was not added to the sum any pay for two extra matinees. The member had no written contract nor could she prove any promise that she would be paid on the basis of a fixed number of performances weekly. The court awarded the salary and costs but denied the claim for extra pay. All of which means that the member must always get a contract specifying the amount of service he or she is bound to perform.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

Donald Meek, Lucy Beaumont, and Elsie Clarendon have been added to the cast that will appear in "Eve's Daughter."

Wallis Clark will play the part of Old Ekdal in the revival of Ibsen's "The Wild Duck."

Sue Ann Wilson has been engaged to succeed Eleanor Woodruff as leading woman for Otis Skinner in "Mister Antonio." Miss Woodruff has been very ill.

Irene Kelly is singing the prima donna role in "The Masked Model."

Will Rogers will be prominent in the new "Follies."

Vivian Wessell and Leone Morgan have returned to the cast of "Love o' Mike."

Conspicuous in the cast of "Odds and Ends," with which Jack Norworth will open his own New York theater, will be Lillian Lorraine.

The cast of "Toby's Bow" includes Phoebe Foster, James Bradbury, Forrest Robinson, Ida Waterman, Amelia Gardner, David Burton, and Ruston Churchill.

William J. Kelly has joined the cast of "Upstairs and Down."

Cathleen Nesbitt has been added to the cast of "Her Dearest Friend."

Carl McCullough and Clarence Nordstrom are now appearing in "You're in Love."

Many Americans attended the 300th performance of "Chu Chin Chow" at His Majesty's, April 20, when American music was played.

LONDON NOTES GATHERED FOR THE MIRROR

At the Grafton Galleries Theater, May 1, Leo Tolstoy's comedy, "The First Distiller," translated by L. and A. Maude. It is a powerful argument for Prohibition.

"Hullo, Bubbles," a comedy burlesque by George Hirst at the Pavilion, April 25. It was played by Miss Lola Charm's company. One of the funny incidents in the thing into the Thames of a man by "Richard Wanamaker, proprietor of Wanamaker's Universal Stores." Bob Charley is the Richard Wanamaker.

The copy of the Fourth Folio Shakespeare, which was bought at the recent Red Cross sale, has been presented to the Bodleian Library at Oxford. It bears "the rare imprint" of Joseph Knight and Francis Saunders, in lieu of E. Brewster and R. Bentley, which appear in the majority of the Fourth Folios, 1685. Much interest was attached to this particular copy by reason of some manuscript notes and alterations which were thought to be in the handwriting of Sir Thomas Hamner, whose edition of Shakespeare was printed at the Oxford University Press, in six quarto volumes, in 1744. The edition was reprinted in 1770-1. Hamner, who was a pronounced Tory, was born in 1677. He was speaker in the House of Commons in 1714-15.

After its brilliant revival at the London Coliseum, on March 23, and its three weeks' run at the Playhouse, on behalf of the Scottish Women's Hospital Fund, "The Passing of the Third Floor Back" was transferred, April 30, to the Queen's, where it is being played in aid of the Nation's Fund for Nurses.

"Daddy's Girl," a three-act drama, was produced at the Hippodrome, April 30, by Mathew H. Glenville. The author is E. St. Clair Forbes. It contains a lot of clamor and the story of Violet Coleman's betrayal. Miss Genna Lyndon is the Violet.

Another production of the revue type

took place on April 25, when Lola Charm's company presented "Hullo, Bubbles" at the Pavilion, Wishaw. The book has been written by George Hirst, and the piece was produced under his personal supervision. It is not a revue, but a musical comedy burlesque in three scenes. It will be taken to Scotland next September.

Louis N. Parker's interesting play "The Aristocrat" reached its 100th performance at the St. James's, April 20, and gives promise of achieving other centuries. It is excellently and most vividly acted, and from Sir George Alexander's polished and emotional figure of the proud and honorable Duke of Chastelfrango to the natural bearing and speaking of the youngest member of the cast, Sunday Wilshin as little Louis, one could not wish for better work. Genevieve Ward was in the second scene of act 1.

H. B. Irving presented his new version of "Hamlet" at the Savoy, April 26. Mr. Irving aims, in his version at telling the story as clearly and concisely as possible within the three hours' traffic of the stage. He has also endeavored to develop "the real character" of Hamlet, an essay which will be watched with much interest. He has made many interesting alterations in his acting version, relying for a good deal of his authority upon the first quarto, 1603. In regard to the scenery, it will be found that artistic effect has been obtained by simple means. A particularly novel setting is that of the play-scene.

The Queen accompanied by Princess Mary witnessed "The Passing of the Third Floor Back" at the Playhouse, at the matinee, April 18.

The high regard in which Miss Julia Neilson and Fred Terry are held by the playgoing public is receiving full confirmation at the Marlborough, where they opened April 16 with "The Scarlet Pimpernel," which play was succeeded by "Sweet Nell of Old Drury." Fred Terry's performance of the elusive Pimpernel remains a beautifully elaborated study, and showed no signs of wear on Monday. Julia Neilson was also triumphantly successful as Lady Blakeney, a part in which her varied talents have full play.

On Saturday, April 14, 1917, was produced at the Birmingham Repertory a play, in verse, by John Drinkwater, entitled: "X-O: A Night of the Trojan War."

During Albert Douglass's next repertory season at the Winter Gardens, New Brighton, a new comedy-drama in three acts, by J. James Hewson, will be produced, under the title of "The Coming of Grainger Hallkyn." It is of the strong "drawing-room drama" type of play.

On April 15 and 16, 1917, at the Aldwych, the Stage Society revived the comedy in five acts by William Congreve, entitled "Love for Love."

The New York correspondent of the London Stage, writing of Sir Herbert Tree's "Colonel Newcome" at the New Amsterdam Theater hits as follows:

"Whether New York will reward the box-office I do not know. New Yorkers are very keen on a show or on something exciting, and the majority, I fear, will have little pleasure in a play reflecting life and character of the time of our grandfathers, surrounding an old man hero who succumbs to his enemies."

Theatre For Sale or Lease

A client of mine owns a beautiful theatre which is complete in every detail, the architecture is magnificent and it is handsomely embellished; the stage is large and completely equipped, the dressing rooms are ample and pleasantly appointed, the front of the house is all that could be asked. My client will richly decorate to suit lessee or purchaser. The house is suitable for Stock, Road Shows, Burlesque or Pictures and will be profitable in either.

My client will lease for any part of ten years or will sell for less than cost of construction.

See me at once if interested.

EDWIN CRANE FOWLER,

228 Knickerbocker Bldg., 1402 Broadway, New York City, N.Y.

BERNHARDT MUCH BETTER

Sarah Bernhardt is so far improved in health that she plans to leave the hospital by June 1. She has leased a cottage in the Baywater section of Far Rockaway for the Summer.

TEAMS COMBINE FOR REVUE

Elizabeth Brice and Charles King and Conroy and Lemaire have made arrangements to produce their own revue in which both teams will be featured with a cast of prominent vaudeville people in support. Otto Matzan has been commissioned to write the book.

MARRIED

MARY BALSAR, who is being featured in her own comedy playlet on the United time, and William F. Edwards, general manager of Reid Film, Inc., were married, May 12, in New York.

BORN

Mr. and Mrs. A. R. Barrett are the parents of a baby girl born at St. Joseph's hospital, Belvidere, Ill., May 14. Mr. Barrett is business manager of the Wininger Brothers Co., which appeared at the Derthick opera house, Belvidere. Mrs. Barrett is leading woman with the company and is known on the stage as Miss Rosalind Machan. She is known as the youngest leading woman in repertory in the United States.

DIED

FREDERICK ROBERT TYLER, an actor who had been for several seasons with the Frohman forces, committed suicide May 20 in his room in the Hotel Richmond, 70 West Forty-sixth Street. Ill-health is believed to have been the motive for his act. Mr. Tyler was an Englishman about fifty-five years old. He appeared in the cast with Maude Adams, and his last engagement was in "A Kiss for Cinderella."

MORTIMER H. JAHNE, an old-time actor who was well known years ago by his stage name, Ned Clifton, died May 15 in the home of his son in Brooklyn at the age of seventy-eight. For many years he played the character of Simon Legree in "Uncle Tom's Cabin" in support of Mr. and Mrs. Howard.

IRVING LINCOLN HALL, who several years ago collaborated with W. A. Tremayne in the production of "The Light of Other Days," in which Robert Mantell scored a success, and "The Triumph of Betty," a play which featured Adelaide Thurston, died May 9, at his home in Lowell, Mass., aged 50 years. He leaves a widow, Belle Harrington Hall, and a mother, Mrs. E. D. Hall.

COL. JOHN F. BRAGO, manager of "Alice in Wonderland," died at East Holliston, Mass., May 7. He leaves a widow, known to the profession as D. Hope Leonard.

EDWARD ST. JOHN BRENON, father of Herbert Brenon, of New York, died at his home, Clapham, London, England, Monday morning, May 14, aged 73. He was formerly a prominent journalist.

JOSEPH P. HARRIS, well known vaudeville agent and old-time theatrical manager, died suddenly at his home on May 15. He was associated with the United Booking offices for the past five years. Early in Mr. Harris's career he was manager of Thatcher, Primrose and West Minstrels. He was also associated with the late Henry B. Harris's attractions and was the first agent for Charles L. Davis, the famous Alvin Jostlin company. When Mr. Davis built the Alvin Theater in Pittsburgh he was the associate manager. In recent years he devoted his time to vaudeville.

JOHN NEVIL MASKELYNE, who, for nearly fifty years, has been recognized as one of the greatest of conjurers, died in London, May 18. He was 78 years of age.

In Memoriam

HUGHES—In memory of HARRY A. HUGHES, who died in Philadelphia, May 26th, 1914. Sadly missed. HIS "WIFE."

FROM HERE AND THERE

George Hassell, now appearing in "Love o' Mike" at Maxine Elliott's Theater, will be featured by the Shuberts in a new comedy next season.

It has been definitely decided that Charles Dillingham will manage the Hippodrome next season. Mr. Dillingham's original contract with the owners, which was for two years, expired this season, and there was some question as to whether it would be renewed.

A new \$18,000 open-air theater on the grounds of the Sleepy Hollow Country Club at Scarborough, N. Y., will be formally opened on Memorial Day.

Margot Williams, who has scored such a success in the roles of Intoxication and Frailty in "Experience" during the past two years, has closed her season with the Mount Vernon play and will at once leave for Vermont, where she has purchased a farm near Brattleboro.

As a result of the decision of the United States Circuit court which granted A. H. Woods an injunction restraining David Belasco from producing any of Willard Mack's plays because Woods holds an exclusive contract with the author for all his output, David Belasco is rewriting the Western drama, "Tiger Rose," extracting all of Mack's material.

Plans have been filed for a \$300,000 theater and store building to be built by T. A. Clark on the west side of Bedford Avenue south of Brevort Place, Brooklyn.

The production of the Rev. J. F. X. O'Connor's morality play, "The Mystery of Life," announced for May 28 in Boston, has been postponed until next August.

Billy Scheetz and Betty Eldert, who for the past several seasons have been seen in vaudeville, have been offered contracts for the coming season in a new review to be produced in a Broadway theater. Scheetz's well-known character of "Whittier's Barefoot Boy" is to be presented intact in the revue, while Miss Eldert is to be given a role in which she can show her versatility.

Lina Cavalleri has recovered after an operation for appendicitis and was discharged from the Audubon Sanitarium, at 8 St. Nicholas Place, last Sunday.

George Mooser, for many years general manager of Oliver Morosco's enterprises, has resigned that position and in the future he will devote his time largely to his individual projects.

Clare Fames, niece of Mme. Emma Fames and at present studying dramatic art at the Sargent School, will make her stage debut in the early fall.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

CHICAGO READER.—THE MIRROR did not review the performance given by the pupils of the Washington Square Players.

WOULD-BE-PLAYWRIGHT.—When an author finds the title of his play has been used in a previous stage production, he generally changes the name of his play from choice, as titles are not protected by law.

A. R., Philadelphia.—Robert Warwick is still appearing in pictures released by Lewis J. Selznick. His appearance on the legitimate stage will not take place until next season, when he will appear under the management of A. H. Woods.

E. W., New York.—In the film, "The Velvet Paw," there were, House Peters, Gail Kane, Neil Burton, Charles B. Mackay, and Frank Goldsmith. (2) In "The Rail Rider," House Peters, Bertram Marburgh, Harry West, A. Harrington, and Zena Keefe. (3) Frank Keenan, Louise Glaum, and Charles Ray were in "Honor Thy Name."

"BILLIE," Buffalo.—In the revival of "Little Women" were, Florence Huntington, Marion Conkley, Marion Swayne, Charlie Coleman, Mr. and Mrs. E. A. Eberle, Lyn Hammond, John Von Rittberg, Paul Kelly, Adelyn Wesley, Charles White, and Eleanor Seybolt. (2) The news in the motion picture department of THE MIRROR is thoroughly reliable.

CHICAGO READER.—Kitty Doner was born in Chicago, the daughter of Nellie and Jo Doner, professional dancers. Miss Doner made her stage debut in "The Candy Shop," appeared in vaudeville, and at the Winter Garden attractions. (2) Before appearing in "Very Good Eddie," Julia Mills played in "Girles," "Doctor De Luxe," and "Just Outside the Door." (3) Al Jolson was born in Washington, D. C., made his stage debut as one of the mob in "Children of the Ghetto," joined a circus as a clown, playing for several seasons with small tent shows, entered vaudeville, joined Lew Dockstader's Minstrels, returned to vaudeville, in 1910 played at the Winter Garden, appeared with Gaby Deslys in "The Honey-moon Express," followed by "Dancing Around," and "Robinson Crusoe, Jr."

THE TICKET SCALPING NUISANCE

It is almost inconceivable that the theatrical managers of the larger cities of the United States should be unaware of the injury that is accruing to their business from connivance with, or toleration of ticket brokerage and ticket scalping. Yet, if they are aware of it, the marvelous thing is that they do not, as they might, put a stop to it. Ticket scalping would be impossible without their cognizance, consent, and encouragement. It would be impossible, because unprofitable, if they did not share with the scalpers in the proceeds of the traffic.

There was a time when the self-respecting managers of respectable theaters were ashamed of the imposition. Then they took the trouble to assert, at least, that it was carried on without their approval, frequently without their knowledge. They do not appear to be ashamed by it any longer. On the contrary, they defend it as a business necessity, claiming that unless the brokers and scalpers helped them to obtain more than the stipulated price for seats they could not present costly attractions without loss. In other words, they undertake to justify the levy, as do the dishonest of every species, on the ground that they need the money.

This is why you are told at the box office that you cannot have the seats you are desirous of obtaining, and perfectly willing to pay the regular price for, because they are "all sold"; and this is why a man, a few feet removed from the box office, approaches and tells you that you can have just the seats you are looking for at an advance upon the regular price. Take one experience in New York that is typical of the experiences of thousands of theatergoers in all the larger cities of the country. A person, whose name may be had for the asking, is testifying:

"The other day I went to a theater, not a hundred yards from Thirty-ninth Street, to purchase tickets for a performance of a certain English artist, and when I applied to the seller in the box office for two seats, he told me that I could have seats only from the fifteenth row, downstairs, or from the third row in the gallery. Near the box office stood two men, one of whom hailed me as I

left the theater lobby. In his hand he held a bunch of tickets. He asked me whether I wanted tickets for the performance. I told him I did, but would not purchase tickets from him at any price."

This person is not going to forget his experience. He is more likely to become a permanent addition to the ranks of the growing multitude of former theatergoers who are patrons of the regular theaters no more, simply because they object to being swindled, even in the name of art or amusement. One hears complaints with growing frequency from the regular theatrical managers that the public, instead of patronizing the legitimate drama, is turning to motion picture shows. These gentlemen have yet to learn, evidently, that when a main and otherwise attractive thoroughfare acquires a bad reputation, people who are a little particular about such matters will take a back and less pretentious street in preference, especially after dark.—*Christian Science Monitor.*

ENGLISH THEATER THREATENED

Sir George Alexander made a strong protest against the new restricted occupations order at the annual meeting of the Actors' Association at the Ambassadors' Theater.

Measures, he said, were rapidly being brought forward by the Government which threatened to destroy theatrical enterprise, and with it the livelihood of actors and actresses. Their calling had been classified as nonessential, and there was a clause by which no employer could take or transfer into employment anyone who had not attained the age of 61.

If this order were insisted on, it would be impossible to carry on the theatrical business and all places of entertainment would have to close automatically. It was only because they had pressed for concessions that the theatrical enterprise had been able to continue thus far.

"Employee" did not at present include the actor or actress, but it included everybody else of importance in the theater and without whom it would be impossible to continue.

Their association ought to be active in watching developments, and it should not be left to individuals to protect the calling and make bargains with the Government in order to avoid the winding up of the industry. They should try and preserve it as far as possible, and so organize as to become of real service to the state.

The actor's versatility could be applied to national service. Musicians throughout the country were going to offer their services to cleanse the streets in their leisure hours. Actors and actresses had much time at their disposal and the possible work to be done by them would be of immense utility.—*The London Chronicle.*

STAR PERFORMANCES

The dramatic critic of the Philadelphia Evening Ledger recently compiled a list of individual performances during the current season that impressed him as being particularly meritorious. Following are the players selected:

"Common Clay," Henry Stephenson.
"Seven Chances," Frank Craven.
"Henry VII.," Edith Wynne Mathison.
"Ziegfeld Follies," Sam B. Hardy.
"The Doctor's Dilemma," Vinton Freedley.
"Experience," Ernest Glendinning.
"Very Good Eddie," Ernest Truex.
"Getting Married," Henrietta Crookman.
"Mother Carey's Chickens," Clark Silvernail.

"Ception Shoals," Henry Harmon.
"The Girl From Brazil," George Hassell.
"So Long Letty," Sidney Grant.
"A Lady's Name," W. Graham Browne.
"Rio Grande," Frank Campeau.
"Little Lady in Blue," George Giddens.
"Erastus Susan," Mrs. Pike.
"The Professor's Love Story," George Arliss.
"Major Pendennis," John Drew.
"Treasure Island," Charles Hopkins, as Pew.
"The Country Cousin," Eugene O'Brien.

CROMWELL AND THE ACTORS

After Oliver Cromwell and his Roundheads had suppressed theaters, the leading actors joined the Army. Hart held a commission, Allyn became a Quartermaster General in the King's Army, Burt was seen as a Cornet, Shattler attached himself to a cavalry regiment, Swanson served in the Parliamentary Army, and brave little Mohun crossed to Flanders, returned a major, and subsequently performed here under his military title. When Cromwell proved victorious, the old theaters of this country stood desolate. Old actors when passing the doors would chip the deplorable-looking "money takers," who still frequented their favorite haunts. "Ah, we're sorry for you," condoned the actors. "The time is gone by when you were wont to scratch your necks when they itched not, and then dropped shillings and half-crowns pieces behind your collars."

In those sad days, an unconscious wit suggested that the stage should not be abolished, but improved, and that scriptural plays should be permitted. The story of Joseph, he said, would make the ladies weep; that of David would suit the times; and a Psalm might take the place of the music between the acts. In 1648 a company of performers defied the law at Cambridge. When they were in the very middle of the "Bloody Brother" the house was invaded by Puritan soldiers. The actors were all captured and the seats and the stage smashed to fragments.—*London Performer.*

NEW YORK THEATERS

Cohan & Harris Theatre, W. 42nd St.
Call Bryant 6344. Evenings, 8.30.
Matinees, Wednesday and Saturday at 2.30.
EAST TWO WEEKS
Cohan and Harris present

"THE WILLOW TREE"

A Fantasy of Japan
By Benrimo and Harrison Rhodes

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

REPUBLIC Theatre, W. 42nd St.
Evs. at 8.15. Mat., Wed. and Sat., 2.15.

MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel

"Peter Ibbetson"

With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

CORT West 45th St. Phone Bryant 46.
Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

9th CROWDED MONTH

Oliver Morosco's Great Laughing Success

Up-Stairs and Down

By Frederic and Fanny Hatton.

MOROSCO Theatre, West 45th St.
Evs. at 8.30. Matinees, Wed. and Sat., 2.30.

Oliver Morosco Presents
The Laughing Sensation

THE BRAT

"Better than 'Peg o' My Heart'"
By Maude Fulton —EVE. SUN.

LONGACRE Theatre, 45th St., W. of Broadway. Evs., 8.30; Mat., Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER

IN THE GREATEST OF ALL FARCES

NOTHING BUT THE TRUTH

THE TWO CRAFTS

When you sit in your stall at the theater and see a play moving across the stage, it all seems so easy and natural you feel as though the author had improvised it. The characters, being, let us hope, ordinary human beings, say nothing very remarkable, nothing you think (thereby paying the author the highest compliment), that might not quite well have occurred to you. When you take up a playbook (if you ever do take one up) it strikes you as being a very trifling thing—a mere insubstantial pamphlet beside the imposing bulk of the latest six shilling novel. Little do you guess that every page of the play has cost more care, severer mental tension, if not more actual manual labor, than any chapter of a novel, though it be fifty pages long.—*Arthur Pinero.*

THE GRAVE-DIGGER

George II. is said to have encouraged the representation of immoral shows even more than his predecessor, Charles II. He even went so far as to command the restoration of scenes which had been deleted because of their glaring indecency.

NEW YORK THEATERS

Playhouse 48th, East of B'way
Phone 5685 Bryant.
Evenings, 8.30.
Matinees, Wed., Thurs. and Sat., 2.30.

THE MAN WHO CAME BACK

By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, East 48th Street, B'way.
Phone 3330 Circle.
Evs., 8.30.
Matinees, Thursday and Saturday, 2.30.

THE 13th CHAIR

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A melodrama, by EUGENE WALTER.

Even in the days of George I., troupes of savages, quack doctors and bone-setters were engaged as popular attractions by certain managers, and they certainly helped to fill their theaters.

In the year 1751 Londoners were constant theater patrons, and demanded a frequent change of program. It was considered a wonderful circumstance if a show ran for twelve consecutive nights.

Spranger Barry was at one time a great rival of David Garrick, who generously described him as the greatest lover he had ever seen on the stage.

The highest salary paid to Betterton, the greatest performer of his time, was £5 per week. But at a special benefit in 1708 he had the great pleasure of taking home £328.

The "one-man show" was popular even in 1748, when Foote filled the Haymarket Theater night after night with an entertainment of his own.

Catch phrases have been used on the stage ever since Garrick utilized the once-famous expression, "Neck or nothing, up I go!"

NEWS OF STOCK PLAYS AND PLAYERS

RESULTS IN PASADENA, CAL.

Savoy Players' Season of 34 Weeks—Plans for a Community Playhouse—Original Productions

PASADENA, CAL. (Special).—A season of thirty-four weeks was closed May 12 by the Savoy stock company with a production of "Mam'zelle," repeated by special request. The occasion was made a gala one, and a crowded house bade farewell to the players until their return next October.

Another special performance of the week was given for the benefit of the bureau of occupations of the College Woman's club, the bill including "Opening Doors" by Miss Sybil Jones, "The Cup That Fits," "Good Night, Habette" and "An Idyl of the Camp" by Austin Dobson; "The Pierrot of the Minute" by Ernest Dowson, and "The Last Silk Hat" by Lord Dunsany.

During the season just closed the Savoy players have become firmly established as a Pasadena institution, and their return in the fall is anticipated with much interest. The season's plays have included such excellent offerings as "The Truth," "The Wolf," "Alias Jimmy Valentine," "Within the Law," "The Witching Hour," "The Lion and the Mouse," "Engaged," "The Third Degree," "The Chorus Lady" and many others.

Special attention has been paid to original work, the new plays produced during the year including two full evening dramas, "The Pot Boiler" by Upton Sinclair and "Crucifixion" by Ellis Pierce. New one-acts given their premier at the Savoy have been "Opening Doors" and "Just Mammy" by Miss Sybil Jones, "The Scapgoat," the Pasadena center of the drama league prize play by Mrs. Walton J. Wood; "His Wife's Husband" by P. A. Stanton, and "The White Bird" and "Copy" by Marjorie C. Driscoll.

Several special performances have been given for the Drama league center, includ-

ing "The Romancers" by Rostand, and a large number of one-acts, such as "The Pot of Broth," "Pauline Pavlova," "A Proposal of Marriage" by Tchekoff, "A Game of Chess" by Glacosa, "The Intruder" by Maeterlinck and scenes from "Hamlet" and "The Merchant of Venice."

Special performances have been given at Hotel Maryland and at the high school, the latter under the auspices of the Parent-Teacher association.

Mr. Brown is now working on plans for a community theater organization next year, in which many lines of interest shall be centered. Under this new organization it is planned to produce only the best class of plays and those in particular for which there is a special demand. The new theater, it is expected, will be organized along the community plan followed so successfully in several eastern cities, and will take an interesting place in Pasadena dramatic affairs.

Members of the Savoy company during the season have been Gilmor Brown, director and leading man; Virginia Lykins, leads; Vall Hobart, Minnie Janicki, Lillian Buck, Marjorie Sinclair, J. M. Castleman, Orrin Knox, Frank Staples, Wendell Wilson, and Lynn Scheibhaus. Miss Josephine Dillon, Miss Fanchon Lewis, John Allard, Anne Zucker, Signe Larsen and others have played brief engagements.

Mr. Brown will take a company on a tour of Southern California this summer, following the production on Memorial Day of the Red Cross pageant of which he is director. The Savoy Theater will be occupied during the summer by Miss Fanchon Lewis and her associate players for a stock season.

MARJORIE C. DRISCOLL.

"THE UNKNOWN VOICE," A MYSTERY PLAY

Produced for the First Time at Haverhill, Mass., by the Academy Players

HAVERHILL, MASS. (Special).—Academy of Music (Bernard Steel, manager): "The Unknown Voice" was presented for the first time on any stage, week May 14-19, by the Academy Players.

The play was written by Francis Croton, and is in three acts, the entire action taking place in one scene, the living room of John Broughton. The play is of the "mystery" type so popular this season, and is based upon the mysterious murder of Amy Waring, committed at a house party at her home.

After a quarrel with a former lover, she leaves the room and is shortly after found dead in an adjoining apartment. Inspector Brooks, a criminal investigator of great renown, is summoned by Roger Waring, because Brooks had once offered to bet \$1,000.00 that if he were on the scene of a murder at the time it occurred, he could, within two hours, discover the guilty one. Upon his arrival he proceeds in the examination of all present, and in due turn, leads the audience to suspect every one but the true criminal. This, the second act, is very strong in action, with the possible exception of the attitude of Bram, the Butler, who seems to show rather too much fear for an innocent man. After seemingly placing the guilt upon all present, Inspector Brooks causes the husband, John Broughton, to be suddenly confronted by the corpse, who then confesses that he committed the crime after overhearing the quarrel between his wife and her former lover.

There was an effort to introduce a great deal of comedy during the action of the play, which at times seemed forced, and could well have been modified. The theme and action of the play was most interesting and in parts thrilling, and should have a

great future. The acting throughout was splendid. Douglass Wood, as the Inspector, read the lines in a convincing and natural manner. Walter Scott Weeks, as Gerald Griffin, was very fine. Miss Maud Blair, as Amy Waring, gave an excellent example of emotional acting in the scene with Mr. Weeks. William George made an excellent Dr. Phillip Carson. The comedy was in the hands of Joseph Crehan and Richard Barry. The roles of Mary Broughton and Jane Arthur in the hands of Miss Rose Morrison and Miss Georgette Marcel, were well done. Miss Margaret Moreland, in a comparatively small part for so gifted an artist, was sweet and charming. The production was lavishly mounted, the scenery painted in the Academy studios by Ernest Hammond.

C. T. ISSERTELL.

Richards' newest play thoroughly enjoyable.

The plot dealing with situations which offers unusual opportunities for humor, depicts James Bright, an elderly business man with an income piling up faster than he can spend it, with a wife of an economical turn of mind who won't. He hits upon the idea of spreading sunshine by making three or four beautiful young girls immensely happy by setting them up in homes, with everything that goes to make one comfortable. James is perfectly honorable and sincere in his motive, but unfortunately no one seems to believe it. The impression of the whole affair is gleaned from a conversation carried on in the first scenes when James telephones to three of the young ladies, each of the pictures appearing as in a vision from the back of the set. Of course, complications arise, and of course they are humorous.

Brandon Evans as James Bright, in a difficult role, appeared to advantage; Rose Gordon as his wife Catherine, who until almost the very end of the play is the meek, mild-mannered gentlewoman, then turning into a vivacious butterfly was at her best, while Adeyn Bushnell, who played Eva, incidentally playing James for all he was worth and getting a husband into the bargain, looked and acted with spirit and much charm; Arthur Howard played Tom Hale, and did it well; Grace Fox was seen as Mrs. Mulally, the Irish housekeeper, and John Dugan as Slater the detective, were pleasing. Incidentally, Mr. Dugan does a "souse" scene in act two that will no doubt be a riot on Broadway. Edwin Bailey, Jack W. Lewis, Elbert Benson and numerous extras all summed up toward making "Little Sunshine" enjoyable. Kendal Weston has arranged an elaborate scenic production. Current week, "In Walked Jimmy."

BONSTELLE IN DETROIT

"Shirley Kaye" Opens the Summer Season—Newcomers in the Cast

DETROIT (Special).—The Jessie Bonstelle Stock company started its Summer season here at the Garrick with "Shirley Kaye," week May 14. The first of the cast to make their appearance on the scene were Corliss Giles and William Pringle, who have long been associated with Miss Bonstelle and are established in the esteem of Detroit playgoers.

Next in the order of coming was Arthur Allen. A little later Miss Bonstelle herself met with a reception so cordial and so long continued as to leave no doubt of her own standing with her Garrick folk. The last of the old guard to materialize was Hugh Dillman, who also faced a flattering welcome.

Newcomers are Marie Curtis, Flora Sheffield, Franklin Pangborn, J. Henry Irvine, Frank Howson, Maude Snyder, Cora Witherspoon, Marion McMichael, and Herbert Robertson. Modest and retiring Adams Rice still holds to the old connection and will continue to serve the organization as stage manager.

"The Professor's Love Story" current week. The season will run to the middle of July. ELYN A. MARONI.

WILKES CO., OF SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at the Orpheum gave a high entertaining presentation of "A Pair of Sixes," May 6-12, before houses averaging good business. Phoebe Hunt as leading woman invested the role with her usual skill and finish, while Alexis Luce as leading man showed his cleverness and ability to the best advantage. George Rand in the role of George B. Nettleton gave an acceptable portrayal of the part; Dora Mae Howe in the role of the stenographer gave a faithful delineation; Fanchon Everhart as Coddies made the most of her part, and scored effectively. In the cast were Jane Darwell, John Sheehan, Corbett Morris, Norman Feusier and others, who gave excellent support.

BENJAMIN F. MESSERVEY.

COMBINATION SPELLS SUCCESS

Humor and Economy in "Little Sunshine," a First Timer, in Somerville, Mass.

SOMERVILLE, MASS. (Special).—"Little Sunshine" opened at the Somerville Theater Monday evening, May 14, to a full and cordial house. Fantastic situations, re-

plete with opportunities for comedy combined with a cast well fitted to the various parts serve to make Emil Nyltray (author of "The Typhoon") and John



FLORENCE RITTENHOUSE.

Leading Woman of Poli's Washington, D. C., Stock Players.

Few actresses on the American stage have come to the front rank of leading women, as soon as Florence Rittenhouse, now the leading lady for Poli's Stock company, Washington, D. C. She has only been on the stage a few years and most of that time in leading stock companies of this country. Five years ago she was leading lady for

Norman Hackett in "Satan Sanderson." This is Miss Rittenhouse's third engagement in Washington, D. C., where she is a great favorite. She has several offers for next season, one of them a production for Broadway, which she is thinking of taking. DEWITT C. MILLEN.

BROOKLYN STOCK HOUSES

New Lessee of Grand Opera House—"St. Elmo" at Fifth Avenue

BROOKLYN, N. Y. (Special).—Grand Opera House: Week May 14 a creditable production of "A Little Girl in a Big City," a four-act play by James Kyrie MacCurdy, was given by Noel Travers and Irene Douglas and their own stock company, which elicited the enthusiastic approval of the large audiences.

Beginning Monday, May 21, the lease and management of this house was taken over by Mr. Travers, whose desire is that only the best plays shall be presented and also that the patrons' wishes as to any particular play desired shall be the deciding factor as to the plays presented by this company.

Week 21 "The Natural Law," followed by "Winners" week 28.

Fifth Avenue Theater, week May 14: Scenery has an old favorite been presented more admirably than the Fifth Avenue Theater Stock company produced "St. Elmo" last week to practically capacity business at this popular playhouse. Excellently cast, well played, finely staged, the dramatization of this famous novel pleased the patrons immensely and added greatly to the prestige the company has attained.

Acting under her physician's orders, Miss Summerly, the popular leading lady, took a week's rest, so the leading female role of Edna Earl was played by Helen Spring, who gave an excellent portrayal of the part and is to be congratulated, as is Mr. McWatters in the title-role, his work being hard to excel, in stock circles, in the many-acted character of St. Elmo. Others of the cast are Miss Craig, Miss Hickerson, Edward Davis, Edmund Abbey, Frank Base, Paul Audrey, Theodore Dion, and William Malone, all of whom did excellent work. The scenic effects also deserve special mention, being a tribute to the untiring efforts of Director Harry Horne.

Current week "The Common Law" is being presented, and by a curious coincidence Miss Summerly, who appears in the leading female role, and Mr. Davis, who plays the role of Sammie, have both appeared in these parts for two seasons.

JOSEPH R. GARLAND.

HARLEM GETS STOCK

"Mile-a-Minute-Kendall" Opens the Season of Brown and Pezet, June 5

Starting June 5, Harry Brown, Jr., business manager of the Princess Theater, and A. W. Pezet will open a Summer season of stock at the 125th Street Theater, Harlem. "Mile-a-Minute-Kendall" will be the opening attraction, with a cast including Hudson Mitchell, Donald MacDonald, Charles Howard Clarke, Lucile LeVerne and Nona Burns. The stage direction will be in charge of Argyle Campbell. Oliver Morosco is permitting the use of the original scenic production of the play.

Messrs. Brown and Pezet expect to change the leading players every week or so, selecting casts in each instance to fit the play. In this way, each week's attraction will have the novelty of an entirely new production.

START OF A SUMMER RUN

Bainbridge Players, Reorganized, Open a Season in Minneapolis—Old and New Faces

MINNEAPOLIS, MINN. (Special).—The summer stock season of the Bainbridge Players at the Shubert, presenting the latest dramatic and comedy successes, started off with a tempo that speaks well for productions to come. Familiar faces behind the footlights greeted familiar faces in the enthusiastic and friendly audience which packed the popular Seventh Street house on the opening night, May 13. That the old-time popularity of the many former favorites in the present company had not diminished was evinced by the ovations with which the players were welcomed upon their first appearance at each performance, and the initial week took on an air of an informal home gathering.

"Hit-the-Trail Holiday" was the opening bill and proved an admirable selection to display the talents of Averill Harris, who again heads the Bainbridge organization. Winning and winsome Marie Gale was as charming as ever in the heroine role, and Joseph Holicky's capable direction of the production and interpretation of the part of the wealthy brewer left nothing to be desired. Two new members made their

initial bow before Shubert patrons. Oscar Johnson, juvenile, whose characterization of Dean Granger was an excellent contribution, and Grace De Lane, who appeared to advantage in the role of Mrs. Temple. Other members of the company include Ernest Fisher, Erin Lacy, W. S. McWade, Peter Brothers, Gus Bartholomew, and Charles Fichman.

The smiling countenance of ex-Manager "Buss" Bainbridge was the only thing lacking to complete the joy of the occasion. This ever-popular manager, who has spent much time and money in his earnest endeavors to give Minneapolis theatergoers the most up-to-the-minute, clean-cut productions the dramatic and musical stock market affords, has joined Uncle Sam's company of recruits and now has his hands full managing to assimilate military tactics at the officers training camp at Fort Snelling.

The present management of the Bainbridge Players is in the competent hands of Sam Goldberg, former treasurer of the Shubert. Other late plays just released for stock will follow. "Potash and Perimeter" current week.

CAROLINE BEEDE.

KEITH PLAYERS AT UNION HILL

UNION HILL, N. J. (Special).—Another big dramatic triumph was achieved by the popular B. F. Keith Players in "The House of Glass," May 14-16, and so great was the demand for seats that the treasurer and assistant manager, William Goldhardt, was unable to accommodate all who sought admission. Much praise is due "Master Director" W. C. Masson for the perfect and satisfactory production his talented company gave. Charles C. Wilson, who recently closed as leading man with the Mozart Players at Elmira, N. Y., has returned to the cast where he is a great favorite, and was given a most cordial welcome at every performance. As James Burke, the crook with a heart, he scored heavily and invested the role with such sincerity and revealed so strong a personality that his wonderful acting will be long remembered by the patrons of this theater. Evelyn Varden, the beautiful and most talented leading woman who has ever appeared at this theater, gave a remarkable and lovable performance of the part of Margaret Case and by her clever work easily won the hearts and sympathy of the large audience. Charles W. Dingle as Harvey Lake was up to his usual high standard and gave a most intelligent interpretation of a difficult part. Joseph Lawrence in the role of Edward McClellan, a railroad attorney, gave further evidence of his exceptional talent and fine accomplishments. J. Ellis Kirkham as Detective Carroll did fine work. Aubrey Bosworth as the Jap Servant was very clever. Most excellent and satisfactory work was done by Miss Caroline Locke, Jessie Pringle, Arthur Mack, Mildred Florence, Arthur Griffin, Russell Snod, James Field and Jack Armstrong. "The Story of the Rosary," week May 21-27.

CHARLES A. BITTIGHOFER.

GLASER'S "ROMANCE" IN PITTS-

PITTSBURGH (Special).—The Vaughan Glaser Stock company presented Edward Sheldon's "Romance" at the Alvin, May 14-16, being the initial production of a four weeks' engagement. Vaughan Glaser as Bishop Armstrong, and in the younger role of the Rector of St. Giles, gave a praiseworthy enactment of both roles. His voice is a pleasing one, and he uses it to advantage. Fay Courteney, in the role of Cavallini, was delightful; her dialect was good, and she took advantage of the several comedy situations. Her best work, however, was in the heavier scenes. Both Miss Courteney and Mr. Glaser won instant favor with Alvin audiences. Will D. Corbett as Cornelius Van Tuyl, gave a finished and effective performance, and is a valuable member of the company. The supporting company is a good one, and includes Don Burroughs, Margalo Gillmore, Answorth Arnold, Laura McGilvray, John Howell, Constance Kenyon, and Robert Hilton. "The Grain of Dust," May 21-26.

Harry L. Cort, son of John Cort, is the producer of "The Substitute," by Beulah Marie Dix and Evelyn Greenleaf, which had its premiere at the Duquesne, May 14, with Max Figma in the title role.

Sarah Padden in "The Clod" was the headliner of a good bill of vaudeville at the Davis. "The Clod" was one of the best playlets seen at the Davis this year. Dorothy Jardon is the headliner May 21-26. The Nixon and Lyceum are closed for the season.

D. J. PACKNER.

"OLD HOMESTEAD" REVIVAL

SCHENECTADY, N. Y. (Special).—The Old Homestead, was faithfully reproduced by the Mac Desmond Players week May 14-16 at the Van Curler Opera House. The production seemed to have lost none of its charm and simplicity. Denman Thompson's role of Joshua Whitcomb was superbly acted by Guy Hittner. Mae Desmond and Frank Fleider's versatility were again emphasized by their clever portrayals of Ricketty Ann and Happy Jack. Others who scored were Millie Freeman, Lillian Bunn, Charles Crymble and Lyle Harbey. Week May 21-26 "Which One Shall I Marry?" to be followed by "The Story of the Rosary."

NAT SAHR



MAY B. HURST.

Popular Leading Woman of Poli Stock.

Miss Hurst has been with the Poli players twenty-five weeks and has played a wide range of characters with unvarying success and is very popular with the patrons of the Academy.

C. B. DENMAN.

FLASHES FROM STOCK STAGES

Although Miss Winifred St. Claire entered the theatrical confines of Trenton, N. J., last season as an unknown quantity, she has easily eclipsed her previous record at the Trent Theater where she inaugurated her Spring and Summer season on Easter Monday with "Nearly Married." Last week, Miss St. Claire appeared in "On Trial," "Stop Thief," current week.

At the St. Claire Playhouse in Paterson, N. J., which Miss St. Claire vacated to fulfill her Trenton engagement, business continues to rule satisfactory. Miss Nola (Dainty) Mercer, in the leading roles of the Paterson company, has won many warm admirers. Robert Gleckler, now in his eighth successful month as leading man of this company, has proven a veritable drawing magnet, the result of painstaking work and close application. Last week's offering, "The Man From Home," followed by "The Boss."

Poli's Washington, D. C., Cast

Russell Fillmore (more commonly known as "Rus") is now the juvenile of the Poli Stock company in Washington, D. C. Edna Hibbard, the ingenue, who did such clever work in "Fair and Warmer," was quite welcome in "The New Henrietta," played by the Poli company, week May 13.

The friends of Miss Freda Tymer, formerly known as Freda Tymer, will be pleased to know that she has been called to replace Miss Cecile Kern as leading woman for the Denham Players, Denver, Colorado.

The Orpheum Stock are playing a very successful engagement at a local vaudeville house in Decatur, Ill. They change bills twice a week. "The Squaw Man" first half of week May 13; second half, "In the Bishop's Carriage."

Paul Byron closed a fifteen weeks stock engagement at the Avenue Theater, Vancouver, B. C., and opened, May 20, at the Orpheum, Oakland, Cal., in "Hit-the-Trail Holiday" for a season of Summer stock.

Phyllis Gordon is the new prima donna of the Lyric Musical Stock company, now playing in Portland, Ore. Her first appearance with the company was in "The Devil's Compact," week May 7.

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William H. Dimock, who is responsible, immeasurably, for the artistic and histrionic staging of the plays at the Paterson Playhouse, is untiring in his efforts to outdo each previous production in the new offerings that are made under his vigilant eye.

Mildred Beverly

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JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDER

The Melting Pot, Belpath, Chautauque

Albert McGovern terminated his engagement with the Alcazar Players, Portland, Ore., to accept a special feature engagement of four weeks with the Bishop Stock company, Oakland, Cal. He opened May 21 in "Pays to Advertise"; "Jimmy Valentine" to follow.

ENID MAY JACKSON WITH POLI

New Bedford, Mass. (Special).—The All Star Players in "St. Elmo," week May 14-19; to remunerative business. Enid Jackson, the leading woman, closed her engagement with the company on the 20th and will appear with the Poli Stock Company at Wilkes-Barre, Pa., for ten weeks. She will be succeeded by Rose King, who was leading woman with the Loneran Players during their first season here. Week 21-26, "The Ghost Breaker." A musical comedy company will occupy the theater during the Summer months.

Lester Loneran and a company including, among others, Amy Ricard, John Mehan (author of "The Very Minute"), Eugene Dubois, John Sainpolis and Sarah Hala will appear at the Strand Theater (formerly The Vient), week May 21-26, in Henry Batallie's "The Torch." This will be the first presentation of the play in America. The engagement will be under the direction of A. J. Marcille, who brought Mme. Bernhardt to this city a few months ago.

WALTER S. MACPHAIL.

(Continued on page 14)

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RUN OF 36 WEEKS IN SPOKANE

SPOKANE, WASH. (Special).—"Always leave them smiling when you say goodbye." That seems to be the motto the American Players have adopted for their closing week and the vehicle they have selected, "The Sweetest Girl in Dixie," to close their run of thirty-six weeks is the most hilarious offering of the season. May Roberts outdid herself as the colored mammy, and Ben Erway excelled as the colored man servant. Ruth Gates had a congenial role as Barbara Howard, and Ralph Cloninger as Howard Emery was natural and convincing. In the absence of Harry J. Leland, Victor Gillard made a bit as director of the production. Mr. Leland left for New York before the week started, on the advice of his physician.

ROBERT S. PHILLIPS.

BLEECKER PLAYERS, ALBANY

ALBANY, N. Y. (Special).—"At Harmanus Bleecker Hall the Bleecker Stock Players, May 14-19, in a highly meritorious production of the Megreue-Hackett farce comedy, "It Pays to Advertise." The new leading man, Frank M. Thomas, made his reappearance in the role of Ambrose Peale, the breezy press agent, and was accorded a most cordial reception by his large following of admirers who have not forgotten his capable work here three years ago with the Comstock Players. He was admirably supported by Alan Robinson, Miss Isabel Lowe, Grace Hayle, Helen McGrath, T. Ten Eyck Clay, Earl Dwire, and Jack Mathews. The play was adequately staged in every detail. Current week, "The House of Glass."

GEO. W. HERRICK.

STOCK PLAYS AND PLAYERS

(Continued from page 13)

AS IT WAS IN THE TITLE

How the Stuart Stock Company Put on "It Pays to Advertise" in Indianapolis

INDIANAPOLIS (Special).—Stuart Walker Players ushered in a season of Summer stock at the Shubert Murat, May 14, opening in "It Pays to Advertise." It was an extremely happy choice for the opening week, as the play was seen here but once, more than a year ago, for only a half week's engagement to S. R. O. houses and many who were unable to see it then were glad to avail themselves of the opportunity to witness the admirable performances of Mr. Walker's company, the first stock company, by the way, we have had since the late Wright Huntington's excellent company, which ran six weeks in the Spring of 1914. Gregory Kelly carried off the honors as Rodney Martin and established himself as a favorite from the start by his admirable performance. George Gaul was prominently cast as Ambrose Peale and lent distinction

to the role. Dorothy Carothers made a charming and winsome Mary Grayson and added much to the success of the performance. Lew Medbury and Agnes Rogers were seen to advantage as the father and the Countess. The minor roles were capably handled by V. L. Granville, Nell Martin, Edgar Stahl, Lillian Ross, Beatrice Maude, Leon Cunningham and Frank Zimmerer. A feature of the opening performance was the display of goods in the large lobby by local firms, who firmly believe "It Pays to Advertise." A trio of colored musicians kept things lively with ragtime airs in the lobby before the performance and between acts. The signal for the curtain was sounded by gongs in the rear of the theater and behind the curtain. "The Dummy," May 21.

PEARL KIRKWOOD.

Cecil Spooner All Summer

Stock Season Opens in Bridgeport with a Company of Favorites

BRIDGEPORT (Special).—Wednesday evening, May 16, brought an old stock favorite back to Bridgeport, to this—her old home town as she terms it; and a true capacity crowd greeted none other than Cecil Spooner at the Park Theater in good old style. The opening vehicle chosen was Billie Burke's comedy success, "Jerry," for the little comedienne and her personality and ability got across the same as ever, calling for many encores from a delighted audience. Baskets of flowers and bouquets were lavished upon her in this sort of Old Home week celebration and Miss Spooner, in a neat little curtain speech, thanked her many friends for her cordial reception. A big and successful Summer stock season at the Park is anticipated by the Spooner stock folk.

Current week, sister Edna May Spooner will join the company. In the production of "Jerry," Freddie Clayton, another favorite, also received an ovation, assuming the role of Peter Flagg. Mr. Clayton only favored Bridgeport, however, with this one stock offering, as his place is taken the current week by Douglas Dumbrielle. Others in the cast who lent considerable moment to the opening Spooner play were Clyde Armstrong, Norman Houston, Joe Kennedy, Helen Tilden and Harriet Townsend. The second vehicle chosen for current week, May 21, by the Spooner stock, is "My Irish Cinderella," which has been widely advertised locally. Mr. George Lesser will take an important part in this production. Third week, "Common Clay," is underlined. Mr. Solly, manager of the stock company, predicts unusual business for the Park until Sept. while Miss Spooner occupies the boards, knowing her unbounded popularity in this city.

A deep, intense, and excellent offering was delivered to a Bridgeport audience by the Lyric players, week May 14, when "The Eternal Magdalene" was produced at the Lyric. Adelaide Keim, assuming the title role of A Woman of the Town, was perfect in the difficult emotional work. This play marked Miss Keim's last appearance here. She goes to Portland, Me. Good business attended each performance, for this type of stock play pleases Bridgeporters. Other members of the cast received merited applause who have long been stamped by public approval here were the leading man, Leo Kennedy, Walter Marshall, Albert Gebhardt, Luella Morey and H. D. Hayes. New members were also cordially received, viz.: Laurett Brown Hall, Joe Whalen, Myrta Bellair, Frank Armstrong, Fred Powers, John Hewitt, and Edwin Dresser. Fred Powers in the comedy role was immense.

Current week, May 21, "The Story of the Rosary." Roland Edwards, director of the Lyric company, assumes the role of Carl LaRosa which he so successfully portrayed at the Manhattan Theater, New York, when this production was winning fame. A new leading and popular lady, Wanda Howard, makes her initial bow here. Judging from popular opinion which precedes her, she will be warmly welcomed. Miss Howard, it will be remembered, recently appeared in Essanay pictures co-starring with Henry Walthall. A new stage manager at the Lyric is also in evidence, Mr. Frank Armstrong. He fills the position left vacant by Frank Peck. Other attractions billed at this house are "Justice," "The Pine Tree" and "The Argyle Case."

MARY SAYLES HANCORT.

"HIT-THETRAIL" IN MONTREAL

MONTREAL (Special).—For the second week of the engagement, May 14, the triumph Stock presented Geo. M. Cohan's "Hit-the-Trail-Holiday." The play gave Edward Woodruff, the leading man, the chance he lacked last week and he made the most of it. O. Miller did good work and Stewart E. Wilson in a juvenile role was effective. Mr. de Cordoba gave a good character sketch of the hotel keeper; Miss Frances McGrath as Effie did capable work. "Sinners," May 21-26.

TREMATNE.

THE PACE AT WHITE PLAINS

Marguerite Fields Stock Company the Pride of the Aristocratic Suburb

The Marguerite Fields Stock Company, playing at the Palace Theater, White Plains, N. Y., offered "The Awakening of Helena Ritchie," May 14. Miss Fields was at her best in the title role, which she had played on the road for two seasons. She has gained a large following in the months that she has been playing at the Palace, and week of May 14 was a veritable triumph. She is an exceedingly versatile actress, and used all her art in this play. Her big scene in the third act was always followed by spontaneous applause. Ralph Campbell, Miss Fields' leading man, played Sam Wright. Mr. Campbell has not been called on before to display his emotional powers, most of his previous roles calling for light comedy work. As Sam Wright he is giving a polished performance of a character which could be easily made humorous by bad acting. It is the opinion of White Plains audiences that both Miss Fields and Mr. Campbell are worthy of a bigger field than stock. The rest of the company was more than adequate. Alma Blake played Sarah. She is the best character actress that has ever played in White Plains, and is a great favorite. Earl McCellan was Pryor, and incidentally is the director. It is decidedly to his credit that he is able to play long roles and still give most of his time to directing productions. The Monday night performances at the Palace are always perfect. Master Richard Ross played the boy David, and Mr. Nick Stark played Dr. Lavender. Both are newcomers and made favorable impressions. The rest of the company including Mr. Charles Ellwood, Miss Rose Tiffany, and Mr. Allan Lee were well cast, and helped materially. The settings and costumes were particularly good. Monday night, May 21, the company went to Tarrytown for one performance, the Palace being rented for a big amateur production. The rest of the week they are playing "Baby Mine" with Miss Fields in the Marguerite Clarke role. Business has been increasing in the past two weeks due to Summer visitors.

C. C. SAVAGE.

PAIR OF STOCKS IN PROVIDENCE

PROVIDENCE, R. I. (Special).—Manager Col. Wendelschafer's musical stock company will open its season Monday, May 21, in "The Firefly." The principals have been personally selected by Col. Wendelschafer, and include Florence Webb, May Frances, Carl Cantvoort, Georgia Harvey, Frank Maulan, Jack Squire, Frances J. Boyle and Dolly Hackett. An augmented orchestra and a large chorus will be features.

Fred Jackson's "A Full House," was the fifth week's offering of the Albee Players at Keith's Theater, May 14-19, and judging by the increasing attendance at each performance it appears that this talented organization has "caught on" with local patrons. Miss Helmer and Mr. Overman, the principals, gave a finished performance. Excellent support was given by William H. Turner, Regine Wallace, Anne Hamilton, Margaret Armstrong, Eugene Revere, Byron Beasley, Edward Longman, George Wetherald, Charles Schofield, Isadore Martin, J. H. Dorle and Gertrude De Mont.

ELMER C. SMITH.

STOCK IN WILKES-BARRE

WILKES-BARRE, PA. (Special).—General Manager James Thatcher of the Poli Circuit has assembled an excellent company for the opening of the Poli Players, Monday evening, May 28. Miss Grace Huff, the great Wilkes-Barre favorite, will be the leading lady, with Edward Everett Horton as leading man. Others of the well known players are Arthur Buchanan, Rexford Burdett, Frank L. Bond, Harry Milton, Jack Roach, Rita Davis, Marie Hodgkins, May B. Hurst, Harry McKee, director; John J. Galvin, manager. The opening play will be "The House of Glass."

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SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Sheboygan Opera
House (John Van der Vaart, manager): Vaude-
ville May 11-12 opened with an act novel to this
year's run of acts. Leonard and Wright com-
bine clever dancing with a novel setting that
was finely worked out; Counts and Belmont enter-
tain in songs and chatter; Barrington, with his
wailing dummy, created the laugh for the per-
formance; Those Three Girls have a mixture of
classical and popular music that put a sitting
climax to the bill. The second episode of Pathe's
"The Double Cross" was shown. The Jolly
Five, a local dramatic company, presented
"Tried and True" May 16. "Marianne," a
sweet comedy-drama, was produced May 17 by
the German Stock company. Louise Giam in
"Sweetheart of the Doomed" at the Majestic
May 14. Clara Kimball Young in "The Price She
Paid" at the Idle Hour May 15. All motion
picture houses are doing a good business.

JOHN G. FROELICH.

MODESTO

MODESTO, CAL. (Special).—The Modesto (A. A.
Berard, manager): Kolb and Dill in "The High
Cost of Loving" May 7; greatest hit of the
season to S. R. O. Lucille Chalfont delighted
with her vocal selections. Modesto Lodge, No.
1282 B. P. O. Elks, gave a Dutch supper to
Kolb and Dill and their entire company after the
play "20,000 Leagues Under the Sea" May
15-16; vaudeville and pictures, May 11-12. The
star is still showing high class pictures to good
business.

J. H. THIEL.

HALIFAX, N. S.

HALIFAX, N. S. (Special).—"Twin Beds" was
given in this city for the first time May 14 and
made a big hit. There was more than usual
interest in its production as it brought back to
Halifax an old favorite, Antoinette Rotche, who
received an ovation. She made one of the big
bits of the show as the Signora, which part she
has played over 600 times. Her brisk, breezy
portrayal of the role, added to her commanding
appearance, would seem hard to duplicate. Lois
Bolton who only recently came from New York
to join the company, captivated with her char-
ming ingenious portrayal of the young wife, and
Luis Allert was immense as the Italian tenor.
J. Morrill Morrison, Bea Stafford, Gladys Web-
ster, and William Weston are the other valued
members of the excellent company.

JAS. W. POWER.

WINONA

WINONA, MINN. (Special).—Mrs. Fluke, May
2, in "Erastine Susan," gave a wonderfully
artistic performance to a large and enthusiastic
house; the supporting company was excellent.
Otis Skinner, May 7, in "Mister Antonio," was
at his best and well deserved the very large
patronage he received. Strong company through-
out. "The Passing Show of 1916," May 10,
ends the season with a banner house; best all-
around company seen here in years. Principals
headed by Edward Wynn, Belle Ashlin, Charles
Mack, Herman Timberg, Augusta Dean, "Ma
Belle," and the Ford Sisters received repeated
recalls. Edward Wynn said: "This is our first
one-night stand and believe me not only my-
self, but the entire company never played to a
more appreciative or deserving house."

F. H. HASTINGS.

GALVESTON

GALVESTON, TEX. (Special).—Preparations are
under way for the reception of delegates to the
general convention of the Texas Amusement Man-
agers' Association, which will be in session here
two days, June 12 and 13. Business of impor-
tance is scheduled to come before the convention,
including the election of officers.
The organization had its beginning last May at
Dallas. It has for its general purpose the better-
ment of the amusement business in Texas. Some
of the Texas cities affiliated with the organization
are: Galveston, Dallas, Fort Worth, El Paso,
Houston, Waco, San Antonio, Sherman, and
Denison. E. H. Hulsey, operating four amuse-
ment houses in this city, is the president, with
R. H. Campbell, of Dallas, as secretary, and
Hugh M. Hardie, of Dallas, as treasurer.

J. SINGER.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, May
17 (William H. O'Neill, manager): "The Broad-
way Revue" was the vaudeville act which
pleased the patrons of this theater for the first
half of the week. Mr. O'Neill is being congratu-
lated on the way in which he so freely gave
the use of his theaters for patriotic meetings.
Auditorium, May 18 (Geo. Freeman superin-
tendent): Julian Daoust and his company of
French players played return engagements May
14-16 to good houses; an exceptionally fine cast
of French players. "Civilization" May 17,
brought out the crowds.

J. J. MAHONEY.

CLEVELAND

CLEVELAND, O. (Special).—The Priscilla and
Miles will continue their season of vaudeville and
motion pictures. Luna Park opened its season
last Thursday May 10. The Star and Empire
continue their Burlesque season.
"The Birth of a Nation" is now in its sixth
week of its run at the Euclid Avenue Opera
House, with seats selling two weeks in ad-
vance.

GEORGE B. MCKITTERICK.

THE PLAY ON THE POTOMAC

National Capital Gets Relief from War and Politics—An Outdoor
Government Theater in June

WASHINGTON, D. C. (Special).—Alan Brooks,
a talented comedian, in his own play "Dollars
and Sense," a modern satirical comedy in three
acts, is the attraction the present week at the
Belasco, where it was received with extended
favor by a large opening audience. The third
act of this play is unique. It requires four
scenes, is retrospective in construction and is
so staged that although each scene is in a dif-
ferent room, there is hardly any wait in making
the stage settings. Willette Kershaw and A. H.
Van Buren are featured members of the
cast, with Mr. Brooks. Others of an admirable
acting company are Margaret Vale Howe, Vivian
Pell, Justine Adams, Lucia Moore, Pell Tren-
ton, Philip Leigh, Isaac Dillon and Henry
Lugan. The William J. Huriburt comedy,
Saturday to Monday, follows.

The first government owned theater in the
United States will be dedicated in Washington
on June 1. This is the National Syrian The-
ater, an outdoor playhouse built in the southern
City of Washington for the purpose of enter-
taining and educating the great mass of people.
The program of play for the inauguration will
represent "The Drama" in its various branches
divided into three parts. The Birth of the
Drama, "The Degradation of the Drama" and
"The Drama Triumphant." Each of these
parts dwells upon the history of dramatic art
from its earliest inception to the present time.
The United States Marine Band will furnish
the incidental music.

William A. Brady, who is planning a series of
new productions this spring, will bring the
first of them, "Eve's Daughter," by Alicia
Ramsay, to Washington, at the Belasco, week
of June 4.
John Arthur, the distinguished actress, is
the current week's big headline at Keith's. Her
contribution, "Liberty Adame," is a patriotic
spectacle by Roland Burke Hennessey and is
given under the personal direction of Messrs.
Keith and Albee, with a distinguished support-
ing company, which marks Miss Arthur's vaude-
ville premiere. Other features of the pro-
gram are Andrew Tombs and a bevy of pretty
girls in a new version of "The Bride Shop,"
styled the "Merry Widow of Vaudeville." Mr.
and Mrs. Jimmie Barry in their bucolic skit
"The Ruble" and Lillian Clark and company, in
the comedy "Who Owns the Flat," Harry
Carroll, the singer; Regal and Bender in "Drop
Us a Line;" Jean Moore, the girl with the
golden voice, and the Gladiators, in arena
feats.

The Poli Players present, the current week,
Otto Hayerbach's strong melodrama "The Silent
Witness," another sterling season's success in
its artistic treatment, a most excellent per-
formance that is being greatly praised by large au-
diences. Russell Filmon, one of the most popu-
lar and talented young juvenile actors and a
pronounced favorite with Poli audiences, is a

new engagement for the remainder of the season,
achieving a distinct success in the prominent
role of Budd Morgan. The Players were splen-
dently cast: Howard Lang, as John Pelham;
William P. Carleton, as Richard Morgan; J. M.
Kline, as Mr. Weldon; J. Hammond Bailey, as
Rigby; Ralph Kenley, as Wilbur Weldon;
Louise Farum, as Sarah Bickley; Edna Hildart,
as Janet Rigby; Ollie Cooper, as June Travers,
and Florence Hittchenhouse, as Helen Hastings—
being unusually well placed. "The House of
Glass" is the underline.

"Inaugurate the Barbarian" was presented at
the Casino Theater Friday night, May 18, to
a crowded house. The proceeds are to be
applied to the fund for the Confederate Veterans'
reunion to be held in this city in the near
future. H. D. McLean appeared in the title
role, with Mrs. Maude Howell Smith as Per-
thenia, with a support that included Theodore
Hardy, Maurice H. Jarvis, Findley A. Hayes,
Frank Steele, Charles S. Shutterly, Clarence
Hudson, Alfred Harding, C. C. Calhoun, Arthur
White, Henry Dolan, Dennis E. Connell and
Mrs. Mary Russell Hardy. The production was
given under the direction of Mrs. Christian Hem-
mick.

A branch of the Stage Woman's War Relief
has enrolled the entire feminine contingent of
the Poli Players, Florence Hittchenhouse, the
leading lady, was selected for this work in
Washington by the National Committee, con-
sisting of Rachel Crothers, Eleanor Gates, Dor-
othy Donnelly, Jessie Bonstelle, Alice Kauer,
Minnie Dupree, Mrs. James McCall, Louise
Drew, Mrs. Henry B. Harris and Mary Buckley.
Jessie Bonstelle is the chairman of the sub-
committee on stock companies.

The Gayety Theater closed its regular season
May 19 with Jack Conway's Liberty Girls bur-
lesque organization.
The silent drama has occupied the interest and
attention of the patrons of the National and
Belasco theaters during the past fortnight to
an average good attendance. "Intolerance" at
the former house and "Twenty Thousand Leagues
Under the Sea" at the latter.

The current week at the National, the Aborn
Comic Opera company commences a lengthy
spring and summer season. "Robin Hood," the
opening bill, attracted a very large and appre-
ciative attendance. The Messrs. Aborn pre-
sented an admirable performance with a cast
of superior excellence that included Helena
Morrell, as Maid Marian; Carl Hardin, as
Robin Hood; James McElbern, as the Sheriff
of Nottingham; Lillian Eubank, as Alix-a-
Dale; George Shields, as Will Scarlet; Philip
Fein, as Guy Gisbourne; Charles H. Bowers, as
Little John; J. P. McCreary, as Friar Tuck;
Hattie Belle Land, as Dame Dunsen; and Ethel
Boyd, as Anabel. The second week brings
"The Chocolate Soldier," with newcomers from
other Aborn organizations.

JOHN T. WARDE.

KANSAS CITY

KANSAS CITY, MO. (Special).—Orpheum (Law-
rence Lehman, manager): The closing bill of
the season, May 19, offers two young women
as headliners. Natalie Alt brought beauty,
voice, gowns and songs, but Miss Nellie Nichols
had the better of it with that intangible some-
thing called personality. George Kelley's play-
lets, "Finders Keepers," and his supporting
company were good, but George wasn't. "A
Night in the Trenches" was a sorry mess. The
remainder of the bill was indifferent. The Or-
pheum has had a very successful season.
Shubert (J. B. Fitzpatrick, manager): The
regular season closes May 12 with an extra
performance of Al Jolson in "Robinson Crusoe,
Jr." May 14, Mile. Rhea and ballet of forty
clever local dancers appeared in a benefit and
scored heavily. Mile. Rhea, fresh from her
season as premier danseuse of the Boston Na-
tional Opera company, offered one of the most
exquisite adagios ever produced on a Kansas
City stage. Others of special merit were
Sammie Baird, Daphne McGee, Dorothy Sala,
Helen Topping, Winifred Goldsborough, Vivian
Hoffman and Robert Bagnall. E. C. A. S. staged
its annual Minstrel show May 15. Miss Ele-
nor Alkens in "The Dragon Fly" dance was a
feature of the production.

Globe (Cyrus Jacobs, manager): After four
nights of an All Girl Musical Revue, the Globe
returns May 13, to its regular policy of
mixed vaudeville. Madge Matland in a num-
ber of Irish character songs and the Metropole
Four, male harmony singers, were the features
of the bill. Mossman and Vance danced better
than they sang. The remainder of the bill was
ordinary. Business big.

Empress (W. J. Timmons, manager): The
Bellevue Brothers in marvelous and fascinating
stunts in Grecian athletics and "A Telephone
Tangle," a pleasing novelty in comedy vaude-
ville, shared the honors on the bill, May 13-15.
Elizabeth Catty, the Morton Brothers and the
Adair Sisters were other pleasing acts on the
bill. Good houses.

Garden: "Human Hearts," week of May
15-20. "The Fatal Wedding" followed.

JACK MCCLINTY.

BALTIMORE

BALTIMORE (Special).—In talking with Willard
Mack last week, we discovered that his melo-
drama, "King-Queen-Jack," which had its pre-
mier here last fall at Ford's, will most probably
have a metropolitan hearing next season. Mr.
Mack intimated that a prominent female star
now appearing on Broadway in a play from
her own pen is slated to enact the role created
by Lois Fisher. As this role makes great de-
mands upon the emotions, the star in question
will once again weep copiously through most of
next season if present plans carry. If properly
cast this play ought to prove a gold mine for
its author and producer, judging by the tremen-
dous success it scored when given here last
September.

Both Mr. Belasco and Willard Mack left town
highly elated with the reception accorded "Tiger
Rose," which concluded the regular season at
Ford's. Personally we are of the opinion that
they are more than justly entitled to their be-
liefs. There's no mistaking the popular success
to which this play is destined. The critics may
not vote it a work of the highest rank, but
there's no denying its tremendous force. "Tiger
Rose" is one continual thrill after another—
good old-fashioned melodrama, elaborated with
magnificent scenic effects, and unusually good
dialogue. Incidentally it holds a new star in the
person of Lenore Ulrich.

I. B. KRIS.

LOS ANGELES

LOS ANGELES, CAL. (Special).—Will Wyatt
turned the Mason Opera House over last week
to the Red Cross Benefit performance given by
the Al Mahdiah Temple of the Mystic Shrine.
Among the entertainers were J. Russell Powell,
Henry D. Krohn, Thomas N. Bridges, Alfred D.
Adams, Leo V. Youngworth, Douglas Fairbanks,
Blanche Ring, Theodore Roberts, Charlie Mur-
ray, Bill "Ham" Cline, Charles Winniger,
George Behan, Wallace Held and Max Fisher.

The Morosco Theater had a big attendance
throughout the week, the attraction being
"Nearly Married."
The Orpheum bill was a good one. Alice Elia
and Bert French were headliners, with the
Honey Boys Old Fashioned Minstrel act also
a headliner in the way of entertainment. "In
Playton made a hit with her act, "Columbus."

At the Pantages Theater, Patricola was en-
tertaining in her songs and "dances of move-
ment." Jack Henry and Rose Gardner were
featured in "The Bachelor Dinner," to the
noticeable pleasure of capacity attendances.
The Burbank Theater, one of the production show
houses of Southern California, announced its
new policy to be one of pictures, the de luxe
features of the Mutual program to be shown
here. The week of May 14 opened the new
policy of this house, showing Gail Kane in the
American feature, "Whose Wife," and the week
of May 21 to headline William Russell in
Nell Shipman's play, "My Fighting Gentle-
man." Mina Goodrich and Jackie Saunders fol-
low in respective features and respective weeks.
Ray Woburn received a welcome reception
that lasted for several hours upon his arrival
in Los Angeles with the "Come Out of the
Kitchen" company. Mr. Woburn made many
friends in Los Angeles recently while playing
in "Fair and Warmer." The Ruth Chatterton
feature, "Come Out of the Kitchen," has been
looked forward to with much interest by the
Los Angeles show world.

MABEL CONDON.

PARSONS

PARSONS, KAN. (Special).—Best Theater: Van-
deville offerings week ending May 12—Rice and
Newton, comedy, songs, and dancing, and Three
Dixie Girls, singing old Southern songs and
dancing, May 8; Wilson and Whitman, comedy
singing, and Four Potia Sisters, contortionists
and acrobats May 9, 10; Johnny Wise and Sis-
ter, singing and comedy, and Helen Savant and
company, comedy, May 11, 12.
Motion pictures—Dustin Farnum in "The Por-
tress of Farnham," Carl Blackwell and June
Elvidge in "The Social Leper," Mae Murray in
"The Big Sister," Genevieve Hammer in "Tan-
gled Lives," Francis X. Bushman and Beverly
Bayne in "The Diplomatic Service," Francis
X. Bushman and Beverly Bayne in "The Secret,"
"The Cloud Pancher," a two-reel com-
edy, and Pathe News. Crowded houses at all
performances. Selia-Floto Circus gave two per-
formances May 5 to big attendance.

CAROLINE A. MENDELL.

STEIN'S
PAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—Willis Wakefield, "Queen of Song," heads the Miller bill, week May 14, as well as a musical tabloid of much merit. Among the remaining acts are the Grecian Sharp Shooters, Joe Roberts, banjoist; Anthony and Mack, in character delineations; and Nevins and Gordon, in "The War Correspondent." The Miller continues to draw capacity houses and programs are well deserving of this language.

McIntyre and Hensh are seen in "On Guard" at the Majestic. The comedy is bright and these well known players are making quite a hit. George and Chudies, Gus Edwards' famous proteges, are once more here in "The Band Box Revue." Gus Edwards and his company are always a source of much pleasure and his juvenile leads are very entertaining. Herbert Clifton is seen in female impersonations. Libonati plays the xylophone. Stella Tracy and Carl McBride sing and dance. The Norvelles present a sketching novelty of pleasing merit. Clairmont Brothers perform acrobatics. The entire bill is well selected and the attendance is very good.

Pauline Frederick, in "Sleeping Fires," is at the Alhambra. Max Murray, in "The Princess Ring," for the last half week. Attendance good. At the Princess Beale Barricade in "The Snarl" is being shown to good houses. Marion Munson is seen at the Crystal in a sketch in which she is the sole actor, yet which has nice characters. Louise DeFoucaire is also seen. Several other acts, including a bicycle act of quality, is presented. The Crystal is also running steadily along with good patronage.

Preparatory work on the monster May festival continues unabated and the Minneapolis Orchestra has been announced to furnish the accompaniment, while combined choruses from everywhere in the city will bring together 2,000 voices. One thousand local children will sing in the afternoon and 1,000 members of eight societies and 50 church choirs will sing at night. Emil Oberhofer, conductor of the Minneapolis Symphony Orchestra, and Dr. Daniel Protheroe, of Chicago, will conduct the classic. The festival will be held at the Milwaukee Auditorium May 26.

The Merrill is offering Viola Dana in "God's Law and Man's," and Lionel Barrymore in "The Millionaire's Double." The Merrill continues its prosperous progress under the direction of Mr. Hostik. Anita Stewart in "The Girl Phyllis" being shown at the Strand. In addition to the regular program, Miss Lorraine Benham sings two solos daily. The Strand is being well attended.

JOSEPH A. KISS.

OMAHA

OMAHA, Neb. (Special).—The week just past opened with the last of three days' performance of "Katinka" at the Boyd. Fair sized audiences greeted the play. During the week, Joseph Kossier and his Yiddish players appeared in a single performance. The Mendelssohn Choir held the boards for a single night. Their concert was featured by the spirit of the audience, which joined heartily in several numbers.

The last run of two weeks of Griffith's "Intolerance" closed at the Brandeis May 8. Since then the theater has been dark. "Intolerance" played to big business.

The Municipal Auditorium houses a French-Belgian art exhibit.

The Orpheum offered an unusually entertaining program and the audience responded quickly to the work of the actors. The singing of the Misses Campbell drew several recalls. Claude Gillingwater, Julie Herne, and company presented an amusing sketch, "The Frame-Up," as headline number. Nellie V. Nichols, "Will Some One Name My Nationality" found a ready response. Ed Flanagan and Neely Edwards presented "Off and On." Their beer bottle decorations were somewhat of novelties, as Omaha had been "dry" something over a week when they first put in their appearance. Harry Lambert and Anna Fredericks opened the bill with a song and dance number. Close on their heels followed Harry and Anna Seymour, with "Break Bits of Mirth and Melody." If Anna Seymour had support enough to make a good shadow, she could keep a house in an uproar for a whole evening. The closing number of the bill was Dasso Retter Brothers, gymnasts.

For the first half of the week, the Empress bill included "The Movie Girl," Floyd Mack and Mabelle, in singing and dancing; Isetta, labeled accordionist de luxe and Jewett and Pendleton, in a dance act. For the last half, Checko and Kaufman, European novelty entertainers; Currier and Welch, in "Mr. Firm from Lynn"; Claude Tracy, comedienne; and Wolfgang and Grille, held the boards.

H. R. CAMPBELL.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire, vaudeville and pictures (Ralph A. Ward, manager): Novelty and comedy acts predominated as features in the bills for the week of May 14-19. For the first three days, "The Warblers Serenade," a novel and picturesque singing bird act, headed the bill, which included Arthur Green and Company, in a dramatic sketch entitled "The Heart of Israel." Maude Tiffany, singing comedienne; Stacy and Norton and Lew Ward. The picture feature was Peggy Hyland in "Intrigue," also the last episode of "Patric." Last three days, "Whirlwind Tumblers," Walrod and Zell; Rhoda Nichols, "The Whistles," and Ward and Curran, in "The Terrible Judge." Picture feature, Peggy Hyland in "Rabette."

Victoria (John F. Maguire, manager): Pictures, "Joan the Woman" was shown May 14-16, for 5, 10 and 15c., and the patronage far outnumbered that of the Colonial, where the same picture was shown the week before last at 25 and 50c.

Strand (pictures) (Frankel and Brody, managers): "The Eastest Way," with Clara Kimball Young, entire week, May 14-19. Business was enormous.

Opera House (John R. Oldfield, manager): Giovanni Martinielli, the famous grand opera tenor, was booked here for a concert in the near future, under auspices of the Chadwick Club, a local musical organization, but this week the management announced, without any explanations, that the concert had been postponed until next season.

W. A. O'REILLY.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Bill May 14-19—Lottie Mayer and her Diving Girls. Max Linder in "Max in a Taxi." The Two Brownies, Houston and Shelley. Bob Carlin, "The Mystery of the Double Cross." Pathe News, Vivian Martin and Jack Pickford in "The Girl at Home." "Mister 44." Marguerite Clark in "The Valentine Girl." Long Tack Sam and company of seven Oriental mask workers, Forrest and Beth Mayo, the Fun company, which was exceptionally good, one of the male members being an actor of ability, and "The Voice on the Wire," pleased S. R. O.

Academy: Commodore J. Stuart Blackton presented his big preparedness picture, "Womanhood, the Glory of the Nation," for the entire week. Special nights were arranged for our military organizations and S. R. O. was the rule during the engagement.

Plaza: Peggy Hyland, Marc McDermott, and Bobby Connelly in "Intrigue" pleased good attendance.

Palace: Under new management the attendance has increased. Strong line of feature photographs.

American: "The Secret Kingdom." "Royalty at Red Wing," with Charles Richman and Dorothy Kelly. Mary Miles Minter in "A Dream of Two Ages," and Henry B. Walthall in "The Haven" to good attendance.

Savoy: Closed.

Empire: Hard work is being done on this new theater by a large number of men under the able direction of Manager Spitz.

Globe, Tower, and Lyric are playing to large attendances of photoplay lovers.

Several former residents of Fall River are dipping into dramatic literature and making some reputations as authors or dramatists. Miss Louise Bray, daughter of Mrs. Etta Standing Bray, of this city, now a student at Hatcliffe College, Cambridge, has written a play which has been accepted by Professor Baker, of the department of dramatic literature at Tufts University. Dr. Edith Meek Hale, a graduate of Duffee High School, this city, and Tufts Medical School and a member of Professor Baker's dramatic class, has also written a play which has been accepted.

Mrs. Lucy Tower Chandler, formerly of this city, a graduate of Duffee High School and Smith College, has recently written a drama which has been accepted and has also published an article on her Asiatic travels in the "Travelogue." Mrs. Chandler has recently made a gift of a considerable number of valuable books to Smith College.

Attorney Nathan Yamins, who has been identified with several large real estate transactions within the past year, has taken over the leases of the Plaza theater, on South Main Street, and the Palace theater, on Bedford Street. D. S. Denault was former lessee. Edward Bellefeuille has been appointed general manager of the two theaters and will be located at the Plaza, while Joseph T. Cloutier is manager of the Palace Theater.

W. F. GEE.

ANN ARBOR

ANN ARBOR, MICH. (Special).—Whitney Theater (D. S. McIntyre, manager): Otis Skinner in "Mister Antonio," one of the best stars and plays of the season, May 14-17. "The Birth of a Nation," May 18-19. This is the second engagement of this picture to the business.

Majestic (Frank O'Donnell, manager): H. Powell's "Step Lively," with a large chorus, played to large business, May 14-16. This is the second engagement of this comedy at the Majestic this season, and both times gave satisfaction. "Civilization," May 17-19. The Majestic season is lasting longer than it ever has before, owing to the good management of Frank O'Donnell, who has done more for this theater than ever has been done by any manager that has had the house before him. Mr. O'Donnell has an offer from Hazenbeck and Wallace Circus, which plays Ann Arbor May 28, to take his old position, as advance man. Mr. O'Donnell may accept.

Worth (Red Worth, manager): This beautiful theater is about ready to open its doors to the public of Ann Arbor. It will be one of the prettiest theaters in the state, seating about eight hundred people. It will have a \$4,000 pipe organ, and will show high class pictures.

Arcade (Moran, manager): Metro and other high-class pictures drawing large houses.

Rae (Stanchfield, manager): This fine theater is always doing a good business. Columbia Picture House, open Saturday and Sunday. Frank McIntyre is home after a long season as star of "Mister Springtime" company. He is now busy playing golf and enjoying a good rest at his old home in Ann Arbor. He will open his season early in August, playing straight to the Coast. Mr. McIntyre entertained his old friend Otis Skinner during his engagement in the city. All college dramatics at the University of Michigan have been canceled because of the war. Over twelve hundred boys have left college to join their different companies, in different parts of the United States. All football games for next fall have also been canceled, also baseball dates are off for this Spring.

DEWITT C. MILLEN.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Daddy Long Legs" played to big business May 8.

With five years yet to run on his present lease Alexander Pantages, head of the Western vaudeville circuit, hearing his name, has secured an extension of fifteen years and the option of renewing for another fifteen years at the end of that period on his Spokane theater on Howard Street. This guarantees Pantages vaudeville for Spokane for thirty-five years. Manager E. Clarke Walker states, "Accorded to Manager Walker the extension and option have been arranged to assure Mr. Pantages of his tenancy to warrant his contemplated expenditure of a large sum in rebuilding the present theater and making it entirely modern. His old lease was on the basis of 6 per cent. per annum on a valuation of \$200,000. This will continue for five years, when the original lease expires. At that time Mr. Pantages will continue his tenancy at an increased value on the basis of 6 per cent. per annum on a valuation of \$240,000. The lease covers not only the theater proper, but the office rooms at the front of the building and the store-room at the north, now occupied by an old company. Under the building plans this room will be included in the floor plan of the theater auditorium."

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WILMINGTON

WILMINGTON, DEL. (Special).—The high spot of the week (May 14-19) in things theatrical here was the successful return engagement of "Experience," which a brace of months ago turned people away at The Playhouse. Such a thing as a show running two weeks here, even though an interim divides the weeks, is utterly without precedent and demonstrates that since the change in ownership and policy The Playhouse has been booking attractions that really attract.

On May 11-12, the new Shubert-Craig production, "The Charmed Bird," was put on at The Playhouse, and the audiences liked it. The play is by Justine Harris and is more or less of a debate as to whether the American girl hasn't too free a foot and that a little more chaperoning would do her good. Mary Young as Madge Wilmer did her work very well; Frederick Perry as Jack Hapworth made the most of a difficult role. Support was good and the staging quite handsome.

On Wednesday, May 16, the Garrick closed for the season with a rather good vaudeville bill for a three-day visit. Included were Roy Bryant and Nita May in a clever sketch called "Preparedness," and a batch of juvenile comedians in a fantasy dubbed "Dainty Land."

At the motion picture house the week was good. At the Victoria, Douglas Fairbanks held the entire week in "The American." At the Majestic, Blanche Sweet, in "The Silent Partner," Viola Dana, in "God's Law and Man's," and Mae Murray, in "The Primrose Ring," divided the week. At the Queen, Geraldine Farrar, in "Joan the Woman," was shown for four days.

MONTGOMERY F. ERSKIN.

JERSEY CITY, N. J.

JERSEY CITY (Special).—"The Whip" is a wonderful production as a photoplay. It was run to crowded houses at the Majestic May 14-19. "The Garden of Allah" May 21-26.

There was great interest manifested in the bill at Keith's May 14-16, when the house was crowded at all performances. Morley and the McCarthy Sisters, song and dance specialty; Tommy Hodge in an act that appealed to baseball fans; Frank Sheridan had a clever single, with a good finish; Webb and Burns did a neat "Italian Minstrels" number; The Four Chicks, a quartet of young women, had a bright dancing act; Ray and Arthur's skit went big. Mae Murray in "A Mormon Maid" was the feature picture. Ruby Cavell and company, Orth and Dooley, Al Shayne, and Roland Trovers and company May 17-19.

The Levitt-Trotter Circus continued here until May 19, three weeks under the auspices of the local Moose.

WALTER C. SMITH.

POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (Special).—Collingwood Opera House: The Chicago Stock company held the boards week May 14 and played to good business. The opening play was "Inside the Lines." Miss Valerie Valaire as leading lady was quite pleasing. Others of the cast: Edward Varney, Milton Hyman, George Brown, Joseph Almers, Edward Moore, and Elizabeth Johnson.

"A World of Pleasure," the Winter Garden success played to big business for two performances May 12. In the cast were William Norris, the Courtney Sisters, Edward Brothers, Diamond and McMahon, Texas Guinan, Ernest Hare, and others.

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WORCESTER

WORCESTER, MASS. (Special).—The regular season went out in a blaze of brilliant star-light. May 8, with Elsie Ferguson being the particular star, in "Shirley Kaye," an indifferent sort of play not particularly suited to Miss Ferguson's greater talents. Business was splendid. Leo Mitchell, in "The Great Lover," played April 30 to good business, with a splendidly artistic attraction. The season has been rather brilliant with star-dust at the Worcester but few of the bigger attractions have done business where the ordinary, it is claimed. Burlesque, which closed May 12, has experienced a wonderfully successful season, week-ending at the Worcester. The closing attraction was "The Military Maids." No worse than the rest of them.

There seems little evidence of any change, at present, in the policies of the Poli houses, both the Piam and Poli's continuing to good business with vaudeville and pictures, and the Grand offering splendid stock.

GEORGE BRINTON REAL.

BRADFORD

BRADFORD, PA. (Special).—Bradford: Blanche Bates with Wilton Lackaye in "Eileen P. M." May 8 played to a crowded house. Miss Bates, as Countess of Kew, was at her best. Wilton Lackaye as Prince Ponatelli, played his part to perfection. It was one of the best attractions of the season. D. C. GREENWALD.

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE

PROVIDENCE, R. I. (Special).—The Aborn Opera company began its third and last week at the Opera House Monday evening, May 14, with Gounod's "Faust." A good sized audience attended and apparently enjoyed the performance, which introduced two singers not heard here before. These were Salvatore Giordano, who sang the title role, and Grace Baum, as "Siebel." Others in the cast are Natalie Cervi, Alano Turner, Elena Kimes, Louis Daisnolle, and Mildred Rogers.

"Resista," said to weigh 95 pounds, and who, apparently, when she puts her mind to it, defies the strongest man, is the main feature and headliner for May's week 14-19. Also on the bill, The Ladyville Minstrels, featuring vocal and instrumental solos and dances. La Belle and Williams appear in "The Novelty Whirl." Jack Fairbanks and Florence Major offer singing and dancing, and Arthur Higby, blackface songs and stories. "Hinton's Double," "Max in a Taxi," and "Pathe News," are the pictures. Attendance extra good.

Emery's Majestic, May 14-19: Rigoletto Brothers in an entertaining number consisting of mentalists, jugglers, tricksters, instrumentalists, illusionists, athletes and the Chinese needle trick, are making a big hit. Haddler Stein and Phillips entertain with their latest and up-to-date songs. Miss Tommy Allen and her company of seven girls appear in "The Boarding School Girls," a musical farce comedy. Dr. Armo and Marguerite in banjo playing and singing. Holes and La Verre in a comedy skit, complete the vaudeville bill. Sarah Bernhardt in "Mothers of France," "Metro travesties," and a comedy picture complete a very entertaining bill. Attendance good.

The Emery Theater went back to vaudeville, week May 14-19 for the entire summer season. Martin Toohy retains the management of both Emery's Majestic and the Emery. The headliner week May 14-19 is the "Gypsy Ballet." Folk dancers, choruses and solo numbers comprise the act. Walter Hill and Alice Donaldson, in a nifty little playlet, "What Every Man Needs," Sam Harris in songs and talk, Bob Harmon and Sid Malcolm, comedy entertainers, and De Armo and Marguerite, jugglers, are the other acts. Excellent motion pictures complete the bill. Full houses.

The Colonial Theater closed its regular burlesque season last week. B. F. Keith is making good headway with their new million dollar theater and when completed will be one of the finest in New England. The Modern, under the management of Mr. Stanton, is showing some excellent motion pictures. Theda Bara in "Heart and Soul," Mary Miles Minter in "Youth's Endearing Charm."

ELMER C. SMITH.

SAN FRANCISCO

SAN FRANCISCO (Special).—Richard Walton Tully is now in San Francisco with his wife and baby. "The Flame" will come to the Cort this winter.

The Columbia is now in its last week with John Drew presenting successfully, "Pendennis." Henry Miller has come to town and is actively rehearsing his company for the production of "The Better Understanding." Julia Dean will be his leading lady.

The Alcazar offered Molly Pearson, direct from New York in "Little Women," May 14 to a good house.

The Cort is running for the last week, "The Whip." The Savoy has the burlesque, "The Circus Girl." The Wigwam is offering "The Old Homestead," with Tom Kelly as the star. Current week, "The House of Bondage." The Players Club is presenting four one-act plays, "The Tongman," "The Infernal Triangle," "The Merry Game," and "The Red Robe." The season's close is at hand. The Orpheum is featuring Rosalind Cushman. The other acts are Leroy Talmage & Bosco, Jane Counthrop and company, Harry Tate's company, Ben Deely and company, Gould and Lewis, and holdovers. The Strand is picturing "Womanhood," "Pantagruel," and the "Hip" are running vaudeville and pictures.

A. T. BARNETT.

DULUTH, MINN.

DULUTH, MINN. (Special).—Lecroon (J. L. Morrissey, manager): Wednesday, May 10, sees the first of three days' performances of "Flora Bella." The cast is exceedingly good, being almost the same as that which appeared in New York. Good houses throughout the three days' appearance.

New Grand (Frank Phelps, manager): The bill closing Sunday, May 13, was headed by Froisani, called the peer of accordionists. MacCormack and Wallace, ventriloquists, present a novelty. Opening May 14, the Bijou Minstrel Misses, featuring Blou Russell and Helen Primrose, are the main attraction. The "Merry Men in Songland," Lewis and Leopold, are good attractions along the line of comedy singing and piano playing. Big houses all week.

WILDA HARRIS.

STUBENVILLE

STUBENVILLE, OHIO (Special).—Victoria Theater (Joseph Yeager, manager): The Avalon comedy acrobats with a sensational finish, were very good May 10-12. Hal Hart, wire walker, with his sensational slide from the balcony of the theater to the stage on his head; Sophia and Harvey Everett, ten minute skit; Adam and Eve, very clever and pleasing; Myrtle Moody in songs and dances was the bit of the bill, singing all the latest songs. Her impersonation of Sophie Tucker brought six curtain calls. Rubel Simms, comedy cartoonist, was well received. Herald Square Theater (William Hartshorn, manager): Lyman Howe's travels in the Arctic region, crowded houses, May 11, 12.

ALFRED H. WALTON.

BELFAST, ME.

BELFAST, ME. (Special).—A vaudeville given by some of the best local talent (for the benefit of the Red Cross) filled the Colonial Theater to overflowing May 14, and was an artistic as well as financial success. Good pictures balance of the week. F. T. CHASE.

SPOKANE, WASH. (Special).—Auditorium: Good business greeted the Walker-Stephens Opera company April 30 in "Robin Hood" and May 1 in "The Serenade." ROBERT S. PHILLIPS.

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STOCK PLAYS AND PLAYERS

(Continued from page 14.)

"THE PINK LADY" AT HARTFORD

HARTFORD, CONN. (Special).—The New Opera Players presented "The Pink Lady" week May 14, at Parson's Theater before very large audiences. In fact the house was sold out at several performances. This was the initial offering of the company and a more entertaining one it would be difficult to find. Mabel Wilber, well known to the general public for her work in "The Merry Widow," made a wonderfully good impression. She has an excellent voice, an attractive personality and is very fair to look upon. Incidentally her several costumes, all of pinkish hue, were particularly becoming. Also it should be mentioned that Miss Wilber can dance; her work in this line being graceful and seasoned with a pleasing degree of paprika. Billy Kent proved himself a comedian par excellence in the Dondidier role and the audiences were convulsed with his work at several times during the play. The role suited him well and he revelled in the part. Doris Vernon was very pleasing as Angele and made a favorable impression. Stanley Ridges was quite unaffected in the difficult Bebe Guingolph role. Alonzo Price made a dashing Benoval. Tommy O'Hare was amusing as Crapote. Joseph Florian, who was seen here recently in "Faust," demonstrated that his voice was still with him. Dixie Blair, Lester Elliott, Kathryn Taggart, Violet Mackay, Earl Ames and a number of others. The staging, costuming and music deserve mention. The Opera Players have already established their popularity. SEYMOUR WENTZ SMITH.

SIXTH THEATRICAL CITY'S STOCK

CLEVELAND, O. (Special).—The Colonial Players opened the ninth season of Stock last week. The opening play was "The House of Glass," which was seen earlier in the season at the Opera House at \$2.00 prices. The company gives a finished performance. The leading lady is Lily Cahill, leading man Malcolm Fasset, other members of the company are Frances Young, Aldrich Bowker, Nancy Winston, Henry Duffey, George Leffingwell and Ben Johnson. Current week, "It Pays to Advertise." Next week, "Romance."

GEO. B. MCKITTERICK.

"BROADWAY J." ROBINS, TORONTO

TORONTO (Special).—"Broadway Jones" was the Robins Players third offering, May 14-19. The brisk comedy receives excellent treatment by Mr. Robins, who is at his best in a role of this kind. Baxter Moore had his best chance thus far as Bob Wallace, and proves that he really is a clever, intelligent juvenile. Ethel Intropodi as Mrs. Spottawood is very winning, and Helma Caruthers a very natural Clara. Sullivan, Frazier and Amory and Virginia Fox Brooks had very little to do, but did it well. Good attendance. GEO. M. DANTREE.

"THE ROYAL MOUNTED" IN SALEM

SALEM, MASS. (Special).—For the week commencing May 14, the bill at the Empire was "The Royal Mounted," by Cecil B. DeMille. It was well presented and the stage settings were good, especially the two exteriors. Julian No in the role of Sergeant Victor O'Brian, was excellent as the light-hearted young Irishman, playing the role with skill and sympathy; as Rosa Larrabee Jane Salisbury was splendid, meeting the more dramatic moments with sure power; John B. Mack as Joe Hammer was especially good, looking and acting the part consistently; Elmer Thompson did very good work as Sam Larrabee and David Baker as Corporal Bradley was excellent; Joseph Thayer was most acceptable as Major Buckland in the first act and as Antoine in the remaining acts drew many laughs; Florence Hill did her bit as Mag Trudeau very pleasingly and Earle Maine as Long Jack was very good. Others of the cast acquitted themselves creditably. Week of May 21, "Officer 666."

Manager Kates has been in New York this week getting a company of sixty-five people. He and Manager Phelan of the Lynn Auditorium are planning to open the Olympia in Lynn for a Summer season of musical stock. DOROTHY BENNETT.

DUBINSKYS CLOSE IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—For the closing week of their prosperous season, the Dubinsky Brothers Stock company present "What Every Woman Should Know," May 13-19, with a final presentation, May 20, of "Hill-Trail Holiday." Ed. Dubinsky as Captain George Annister gave a strong and dramatic portrayal of his role; Eva Craig was especially attractive as the Red Cross nurse who was hiding her identity. Barney Dubinsky and Lottie Salisbury handled lighter roles in the play in a most pleasing manner.

The Dubinsky Brothers have not fully settled their plans for the coming season, but at the present time have under consideration a plan of two stock companies, one in St. Joseph and one in Kansas City, with the idea of alternating them. A number of this season's favorites in the St. Joseph company will be with them again next season. They will open the Tootle Theater, after overhauling, Aug. 20. JOHN A. DUNCAN, JR.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (Special).—Keith's closed their big time season week of May 14 with a fair comedy bill, headed by Billie Reeves and company in "The Right Key but the Wrong Flat." Others were Ralph Dunbar's Maryland Singers, an enjoyable act; Bennett and Richards, William Sisto, Rockwell and Wood, Garcelotti Brothers and Nip and Tuck. Week of May 21 the house passes into the three-day season, which will continue until early in September.

Halton Powell and his Tabloid Musical Stock company closed a short season at the Park May 12 and week of May 14 the house turned to popular vaudeville, which will continue until the opening of the regular season.

The current week closed the vaudeville season at the Lyric and beginning May 21 the house is turned over to the same now showing at the Alhambra, while that house is being remodelled and enlarged. The Lyric vaudeville will be seen at English's during the change necessitated by the making over of the Washington St. picture house. All three places are under the management of Barton and Olson, who have English's during the summer months only.

PEARL KIRKWOOD.

MONTREAL

MONTREAL (Special).—"The Daughter of the Gods," featuring Annette Kellerman, is proving a drawing card at His Majesty's, Montreal's old favorite. Paul Caseneuve, in the "Man-at-Arms," May 21-26. "The Whip" is exhibiting at the Garely. "Hedde Barriale in 'The Snarl'" is at the Imperial. Guy Wendick's Stampede Riders are the feature at the Francis. Weather exceptionally cool and business good.

W. A. ERMATNE.

APPLETON

APPLETON, Wis. (Special).—(Appleton, Joseph Wininger, manager.) "Flora Bella" played May 19. After demanding a guarantee subscription and extensive advertising the piece failed to make a big hit. The novelty dance by Grant and Wenz, and the comedy furnished by Irving Brooks as the Count Serey's Wounded, saved the night. "Intolerance," May 11-13, to good business.

GUSTAVE KISS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. 14—Indef.

BIRD of Paradise (Olivier Morosco): Chgo. 6—Indef.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—Indef.

BRAT, The (Olivier Morosco): N.Y.C. March 5—Indef.

CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

DADDY Long Legs (Henry Miller): Minneapolis 21-26.

FAIR and Warner (Selwyn and Co.): Boston Feb. 6—Indef.

FIGMAN, Max (Harry L. Cori): Pittsburgh 14-20.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—Indef.

GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—Indef.

HIS Bridal Night (A. H. Woods): Boston April 9—Indef.

IRVING Place Theater Co.: N.Y.C. Sept. 26—Indef.

JOHNNY Get Your Gun (John Cort): N.Y.C. 18-21.

KNIFE, The (A. H. Woods): N.Y.C. April 23—Indef.

LILAC Time (Selwyn and Co.): N.Y.C. Feb. 1—Indef.

MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—Indef.

NOTHING But the Truth (H. H. Frase): N.Y.C. Sept. 14—Indef.

OUR Batters (John D. Williams): N.Y.C. March 12—Indef.

PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—Indef.

PAWN, The (Plymouth Producing Co.): Chgo. 21—Indef.

PETER Ibbetson (Lee Shubert): N.Y.C. April 17—Indef.

POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—Indef.

SEVEN Chances (David Belasco): Chgo. 18—Indef.

SKINNER, Otis (Chas. Frohman, Inc.): Johnston, Pa. 23. Altoona 24. Harrisburg 25. Lancaster 26.

TAILOR-Made Man (Cohan and Harris): Boston March 12—Indef.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—Indef.

13TH CHAIR (William Harris): N.Y.C. Nov. 20—Indef.

TREASURE, Island (Charles Hopkins): Boston 1—Indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

Smith and John Golden): N.Y.C. Aug. 17—Indef.

UPSTAIRS and Down (Olivier Morosco): N.Y.C. Sept. 25—Indef.

WASHINGTON Square Players: N.Y.C. Aug. 30-May 26.

WILLOW Tree (Cohan and Harris): N.Y.C. March 6—Indef.

PERMANENT STOCK

AKRON, O.: Music Hall.

ALBANY, N. Y.: Harmonys.

BATTLE CREEK, Mich.: Nancy Boyer.

BOSTON: Castle Square.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROOKLYN: Fifth Ave.

BROOKLYN: Grand.

BUTLER, Pa.: Majestic.

CLEVELAND: Colonial.

DENVER: Denham.

ELKHART, Ind.: Orpheum.

GRAND RAPIDS, Mich.: Columbia.

GREEN BAY, Wis.: Bijou.

HAVERHILL, Mass.: Academy.

INDIANAPOLIS, Ind.: Park.

LAFAYETTE, Ind.: Family.

LOS ANGELES: Morosco.

MALDEN, Mass.: Auditorium.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MONTREAL, Can.: Orpheum.

NEWARK, N. J.: Orpheum.

NEW BEDFORD, Mass.: New Bedford.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lexington.

OAKLAND, Cal.: Playhouse.

PASADENA, Cal.: Savoy.

PATERSON, N. J.: Empire.

PHILA.: Knickerbocker.

PHILA.: Orpheum.

PORTLAND, Me.: Jefferson.

PORTLAND, Me.: Keith's.

PORTLAND Ore.: Baker.

PROVIDENCE: Keith's.

READING, Pa.: Orpheum.

ROCHESTER, N. Y.: Lyceum.

SALFORD: Empire.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SCHENECTADY, N. Y.: Van Corter.

SEARANTON, Pa.: Poli's.

SEATTLE, Wash.: Orpheum.

SOMERVILLE, Mass.: Somerville.

SPOKANE: American.

ST. JOSEPH, Mo.: Tootle.

SYRACUSE, N. Y.: Empire.

SYRACUSE, N. Y.: Welting.

TOLEDO: Palace.

TORONTO: Royal Alexandra.

TRENTON, N. J.: Trent.

UNION HILL, N. J.: Hudson.

WASHINGTON, D. C.: Poli's.

WHEELING, W. Va.: Victoria.

WHITE PLAINS, N. Y.: Palace.

WILKES-BARRE, Pa.: Neabitt.

WINNIPEG, Can.: Winnipeg.

WORCESTER, Mass.: Grand.

YONKERS, N. Y.: Warburton.

YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Mil-

ton and Sargent Aborn):

Washington 21—Indef.

ABORN Grand Opera Co. (Mil-

ton and Sargent Aborn):

N.Y.C. 7-26.

CANARY Cottage (Olivier Morosco): Bklyn. 21-26.

HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—Indef.

HIS Little Widows (G. M. Anderson and Lawrence Beber): N.Y.C. April 30—Indef.

LOVE Mili (Andrew Dippel): Chgo. 6—Indef.

LOVE o' Mine (Elizabeth Marbury and Lee Shubert): N.Y.C. Jan. 16—Indef.

OH Boy (F. Ray Comstock): N.Y.C. Feb. 20—Indef.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 20—Indef.

POM Pom (Henry W. Savage): Watertown, N. Y. 23. Johnstown 24. Amsterdam 25. Poughkeepsie 26.

SHOW of Wonders (Messrs. Shubert): Chgo. 16—Indef.

SO Long Letty (Olivier Morosco): Phila. April 6—Indef.

VERY Good Eddie (Marbury Comstock): Chgo. April 19—Indef.

WHEN Johnny Comes Marching Home (F. O. Whitney): N.Y.C. 7—Indef.

YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—Indef.

CIRCUS

BARNES, Al G.: Anacortes, Wash. 23. Ledro Wolley 24. Bellingham 25. Vancouver, B. C. 26.

BARNUM and Bailey: Lewistown, Pa. 23. Johnstown 24. Greensburg 25. Charleport 26.

CHRIST Hippodrome: Natick, Mass. 24. 25. Valentine 26. 27.

GENTRY Brothers: Chillicothe, O. 23. Portsmouth 24. Huntington, W. Va. 25. Charleston 26.

HAGENBECK-Wallace: Toledo, O. 23. Jackson, Mich. 24. Grand Rapids 25. Lansing 26.

RINGLING Brothers: Newark, N. J. 23. Jersey City 24. Paterson 25. Middletown, N. Y. 26.

SELLS-Floto: New Phila., O. 23. Akron 24. Lorain 25. Sandusky 26.

MISCELLANEOUS

BAYER, Nora: N.Y.C. 7—Indef.

THURSTON the Magician (Jay Klink): Harrisburg, Pa. 21-23. Wilmington, Del. 24-26.

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MEN

Arnold, Alsworth.
Barnard, Murray F.
Chase, Frank A. H. Cameron
Clemens, L. Melton Chodagh.
Joe Conolly, E. O. Cook, E.
Alan Cooper, James J. Costel.
Owen Crane.
Dacey, William D. Edward
Delevanti, Vincent J. Dennis.
George A. Dayton, Doyle and
Blaine, Guy D'Emery, Cornelius
Dreize, Harry Delmar, Desmond
Dwyer, Charlie Delecker.
Emmet, D.
Frankola, Francis.
Grady, Henry, William Grant.
Hackett, Norman.
Harcourt, Victor Harmon.
George J. Harris.
Ingleton, George.
Keely, Francis S. Kinslow.
Lacoste, Rene J. Gus Lano.
Nesford Lovett.
McBride, Harry. Jack Mc-

Bride, F. J. McGovern, Charles
McLaughlin, Thomas Maguire.
Mortimer Martini, Fred Mat-
sar, Edward Mokoiko, Harvey
Morgan.
Powell, David, Herbert Pratt.
Rand, Ernest C. Fred
Roberts.
Sage, Russell C. Lacey F.
Samson, Scenion and Press.
John Stahl, Joseph Stanhope.
Taylor, Wilton, Fred J. Titus.
S. A. Trimmer.
West, Edward. Roxford
Wheylard, Russell E. White.

WOMEN

Balcolm, Helen, Walter J.
Baldwin, Emilie Beaupre, M. L.
Biggers, May Boyce, Mabel
Brownell.
Cameron, Peggy, Pauline
Chambers, Lois Frances Clark.
Edna Conroy, Eileen O'Griff.
Edna Archer Crawford, Lucille
Cunningham.

Demarest, May, Grace Dor-
mood.
Ellis, Fernanda.
Findlay, Vera H. Tess
Fletcher.
Hallier, Ruby, Mrs. C. Pitt
Hammond Henrietta Hendricks.
Jana Howard, Hurley Huxley.
Johnstone, Florence.
Leach, Hannah, Grace Leith.
Anna Wynne Le Sneur, Bessie
Lee, Lillian, Alice Lindahl.
McLean, Pauline, Norma Mc-
Leod, May Bell Marks, Belva
Morrell.
Nadous, Princess, Frances
Nathans.
Perry, Virginia, Panny Addi-
son Pitt.
Ragan, Ines, Clara Rogers.
Helen M. Ryerson.
Violet, Viola, Florence Stone.
Titus, Lydia Yeaman, Ethel
Trevor.
Webster, Gladys, Jean Weir.
Vida Whitmore.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

GOLDWYN NOW HAS OFFICES IN CANADA

Dominion Business to Be Cared for by New Organization

Goldwyn Pictures Corporation, simultaneously with the release of its productions in the United States and elsewhere in September, will enter actively into the Canadian field through the medium of Goldwyn Pictures, Ltd., a company just organized as the distributing medium for the Dominion.

Goldwyn offices will be in active operation in six important Canadian cities in June, by which time the American offices will also be opened for business.

The head offices of Goldwyn Pictures, Ltd., are already in operation at 37 Yonge Street, Toronto, Ontario, and correspondence with Dominion exhibitors is all handled from that city.

The five other cities in which Goldwyn offices will be operated are Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

Publications will be begun at once from Toronto of the "Goldwyn Pictures Bulletin," a Canadian news and service sheet for exhibitors to fully acquaint them with the pictures of this rapidly expanding organization, which controls the services of Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl, and Madge Kennedy, and other stars soon to be announced.

PEOPLE'S FORUM DISCUSSES THE PICTURES

Interesting Session Held at Northampton, Mass.

The wide-spread interest in motion pictures among all classes was illustrated at a meeting held in Northampton, Mass., on a Sunday evening recently. In this Massachusetts city, the Protestant churches have given up their Sunday evening services in order that all may assemble at People's Forums in the Academy of Music for the discussion of social and ethical subjects. The subject at this particular meeting was motion pictures. Orrin G. Cocks, Advisory Secretary of the National Board of Review of Motion Pictures, was the speaker on this occasion. He defined the functions of the National Board and described the Better Films Movement. He pointed out that it was possible for every community to have programs of fine selected pictures for young people, if they really wanted them, and outlined definite plans by which the co-operation of the exhibitors and the support of the people for the movement could be obtained. There was a friendly feeling manifested throughout the whole meeting even when the subject of Sunday motion pictures was raised. Rev. J. P. Watts, Chairman of the meeting, stated at its close that the evening had been one of the most successful of the Winter's Forums.

PICTURES FOR SOLDIERS Will Play Part in Entertainment at Training Camps

Newton D. Baker, Secretary of War, has named a commission to study social needs of the soldiers in the training camps. The motion picture naturally will be an important element in the entertainment and recreation of the "soldier boys." The Chairman of this commission is Raymond B. Fosdick, of the Rockefeller Foundation, who recently studied social conditions in the camps at the Mexican Border. Associated with him are Joseph Lee of Boston, connected with the Playground and Recreation Association of America, Lee F. Hammer of the Recreation Department of the Russell Sage Foundation, Dr. Joseph Raycroft, Director of Physical Education of Princeton University, Malcolm McBride of Cleveland, Charles P. Neill, former U. S. Commissioner of Labor, Major Palmer E. Pierce, Thomas J. Howells of Pittsburgh. The National Board of Review is assisting this Commission in relation to motion pictures.

CO-OPERATIVE PLAN

A policy, which first results indicate is to create a new bond between exhibitors and a distributing concern, has recently been adopted by Kleine-Edison-Selig-Essanay, Inc. Every branch manager and salesman is now in a position to profit in proportion to his actual worth to the company in the same relative manner as if he were a stockholder. With a definite quota to obtain, a specified territory to work in, and a monetary interest in the welfare of his own individual territory, each representative will be able to supply assistance and service to his exhibitors in a manner never before attained.

ARTICLES BY "THE SPECTATOR"

"Spec" (Frank E.) Woods Has come out of the West to see what has been happening in the neighborhood of New York since he went to Los Angeles to take a guiding hand in the making of Fine Art pictures.

The Mirror has induced the famous "Spectator," the man who originated serious reviews of motion pictures and the founder of The Mirror's photoplay department, to present in a series of intimate articles his views on the changes that have taken place—what they mean and what they may lead to.

These articles will start in next week's issue, and it is unnecessary to tell those who know "The Spectator" that they will be well worth reading. He is a keen observer, with a broad knowledge and a rare gift for expression.

BUSHMAN RESIGNS

Francis X. Bushman has just signed a renewal contract with Metro. He will be directed by William Christy Cabanne.

"BILL" HART "RESTS" IN NEW YORK

Triangle Star Has Brief Breathing Spell and Tells of His Triumphant Tour

Long, lean, bronzed and almost preternaturally solemn, yet with a latent twinkle in his eye, "Bill" Hart, Triangle's premier delineator of Western frontier types, lounged luxuriantly in his chair at the Knickerbocker. Relief was apparent in every line of his rugged features—relief from the almost heartbreaking experience that has been his during the last few weeks in which he has visited dozens of cities, spoken to throngs at every stopping place, and on one occasion narrowly escaped being mobbed by his multitudinous admirers.

"I tell you," he drawled, "I've never struck anything like it." His eyes twinkled: "Talk about honors! I had a whole army division, officers and all, escorting me through the crowds in St. Louis—with me riding a horse and they walking. But—the wrong impression. I don't want you to get a wrong impression. It's just the fact that people have awakened to the interest and importance of preserving and portraying the life of the frontier, and that I have been fortunate enough to interest the types of men identified with that life. And I'm glad this is so. I would be happy to do other sorts of characters but so long as I can successfully depict frontier figures in pictures which are true to type, I am satisfied to continue.

"I find that the more realistic, the more faithful to the actuality, I make my in-

terpretations, the better the people like the pictures. There is a sort of instinct which tells even the layman if a thing is true or false. The people are quick to sense this in a motion picture.

"It seems odd," he went on, "that I should come back here a representative of the frontier, after having cut my eye teeth on the stage long before. It's also funny when I think that I was born in New York State. But then my folks went out to Dakota when I was six months old and I was raised among the Sioux. I've lived with cow outfits too, but I never punched cattle for a profession.

"But I do know what is correct and what isn't, and that's why I feel that I've been successful in my work."

Mr. Hart eulogized his horse, Fritz: "Old Fritz," he said, "has served me faithfully for three years and he's earned a chance to avoid dangers. So I don't use him for the hazardous stunts any more. If anything happened to him—well, it would about knock me out. That horse is like a human; and he's jealous, too. If I use another horse when he's around, he's liable to kick the life out of him, if he gets a chance. Yes, he's an Indian pony—and a thoroughbred.

"This is a strenuous trip," he ruminated, reverting to his original topic. "I don't know as my voice will hold out to the finish. But it is gratifying, and, of course, I'm mighty thankful to those who have shown their appreciation of my work so enthusiastically."

William S. Hart, to give him his full name, did not remain long in New York, for his itinerary calls for thirty-six cities in thirty-one days.

"And that," he smiled, "isn't all—actually I guess I'll cover a lot more, because every time the train stops, I have to talk." He sighed at the prospect ahead, and one imagined that breaking a broncho, rounding-up a herd of cattle or chasing bandits would have been far less fatiguing to him.



MAXINE ELLIOTT.
In a forthcoming Goldwyn Picture.

FILM CONDITIONS VARY THE COUNTRY OVER

Frank E. Woods, Recently Arrived, Discusses the Motion Picture Situation

Frank E. Woods, late production manager at Fine Arts Studio, Los Angeles, arrived in New York last week, and is now engaged in a survey of the city and the film situation.

Discussing pictures in general, Mr. Woods remarked that the state of fermentation now apparent was nothing to be surprised at, nor yet a new state of affairs.

"The motion picture business," he declared, "has always been in a state of evolution, since the early beginnings. It is the same in the matter of exhibiting, where the survival of the fittest rules. As the careless or incompetent theater proprietor dwindles and falls by the wayside, the man with greater experience, intelligence and business ability, forges ahead. Naturally, the improvement in the class of exhibitors tends toward a demand for better pictures."

"I believe," continued Mr. Woods, "that there will continue to be program companies, despite the advance of the State Rights system. There is this to bear in mind—you cannot judge the entire country by what obtains in any one section. For example, I passed through certain territories where it seemed Triangle pictures were exhibited almost exclusively; in

another it would be Paramount or some other company's pictures which had the field. I consider New York the most difficult of all to judge by.

"I believe that the war will prove more of a benefit than a detriment to motion pictures. Of course, it will be some time before we feel the effects here, as they are felt in England, for instance, where as a relief and relaxation from the strain, people seek diversification in witnessing light farces and pictures in happy vein. That may come to us in time. Meanwhile, there is no likelihood of a change that will be marked in character.

"The naturally resulting flood of inferior, catch-penny pictures of so-called patriotic type, will be experienced no doubt. They may have the effect of hurting the success of legitimate and worthy efforts in patriotic or semi-patriotic productions, but if the company turning out such pictures is one of good repute the people will probably be able to discriminate."

Mr. Woods says that he is really taking a vacation long deferred and that while he has had many propositions he has not as yet accepted any one of them, preferring to look over the ground thoroughly before deciding.

FAMOUS PLAYERS TO PURCHASE LIBERTY BONDS

Corporation Will Buy \$100,000 Worth of Loan

In keeping with the patriotic spirit of the motion picture industry, the Famous Players-Lasky Corporation has already subscribed for \$100,000 of Liberty Loan, the announcement of this fact being made public following the creation of a new Finance Committee of the corporation, of which Frederic G. Lee, president of the Broadway Trust Company is chairman.

The bonds are to be subscribed for through the Broadway Trust Company. Mr. Lee has been a director of the Famous Players-Lasky Corporation ever since its inception.

TOURNEUR TO DIRECT ELSIE FERGUSON AT FORT LEE

Star of Stage to Begin Work Shortly for Artcraft

At the conclusion of "Shirley Kaye" recently Elsie Ferguson arrived in New York prepared to start work for Artcraft Pictures. Simultaneous with her arrival it was announced by Artcraft that Miss Ferguson's first picture, "Barbary Sheep" by Robert Hitchens, will be staged under the direction of Maurice Tourneur, producer of the Mary Pickford pictures, "A Poor Little Rich Girl" and "The Pride of the Clan" as well as various other recent film successes.

Immediately upon completion of the picture now being staged by Mr. Tourneur at the Fort Lee Studios, he will start on the Ferguson play.

SCHOOL FOR USHERS

F. C. Burhans, Pittsburgh manager for V. L. S. E., has started a school for motion picture theater ushers as a result of having visited a Pittsburgh theater to find patrons packed in the back of a house unable to reach their seats owing to the demoralization of the ushering staff. Mr. Burhans straightened out the mixup and then proceeded to give some free lessons on the proper manner of showing patrons to their seats.

REPERTOIRE WEEKS FOR MARGUERITE CLARK PLAYS

Idea Proves Highly Successful in Many Houses

In hundreds of theaters throughout the country, where Paramount pictures are being shown regularly, additional business is being added by the latest idea that has been put into operation, that of showing Marguerite Clark in repertoire. The idea has been promoted through *Paramount Progress* and has met with unprecedented success. Theaters which have followed out this idea are giving Miss Clark's pictures an entire week in their town, advertising it well and cashing in on one of the biggest "stunts" that has been promoted for exhibitors. Paramount's exchanges through their Exhibitors' Aids Department are co-operating with all exhibitors along these lines, and are helping them increase their profits to a large extent.

When great actors or actresses of the stage have made a name for themselves and are entitled to be called stars, it is the general rule for their managers to devote a whole season or a part of a season for the appearance of the star in past successes. Although exhibitors have known this fact, there have been few up until this time who have taken advantage of it, to cash in on the past productions of the favorite star of their communities.

One exhibitor who promoted this proposition wrote *Paramount*: "This Clark week was the talk of the town, and I don't remember any single time in the history of my theater when I pleased so many thousands of people. On two evenings I broke my house records for attendance, and the week as a whole was the largest I have had since I opened the theater. In fact, my profits were far more than ever in my life. I intend to do the same thing again in about three weeks for I look at this idea as the cleverest and biggest money getter that has ever been suggested to me."

In promoting the proposition, *Paramount* sent to all exhibitors the list of all the Clark productions that could be booked under this plan, the cast of each, illustrating it with several stills from her photographs. From this list the exhibitor was able to pick the picture he desired for each day of the week, and advertise it in a large way. Miss Clark is undoubtedly one of the most appealing players on the screen and ranks to-day as one of the most popular stars recruited from the ranks of the stage.

Exhibitors' aids that are obtainable for the exhibitors for the promotion of these Clark pictures include small circular and square thumbnail cuts, both coarse and fine screen; a large star cut, newspaper screen, which makes an attractive illustration in any publicity story or advertisement; numberless mats for newspaper publicity, from most of the productions, and many mats of Miss Clark in different poses, in one, two, and three column sizes; sets of 15 stills on each production, each of which tells how to get money into the box-office on each picture; 22 x 28 enlargements of Miss Clark in costume and the same size photographs in straight poses; two styles of one sheets on each production; two styles of three sheets on each production and one style of six sheets on each production, and one style of rotogravure sheets.

FAST ACTION IN FIRST CASTLE GOLD ROOSTER

Much Interest Among Exhibitors Is Manifested

Much interest is manifested in the forthcoming *Pathe Gold Rooster* plays, featuring Mrs. Vernon Castle, by exhibitors and photoplay goers the country over.

Produced under the direction of George Fitzmaurice, the first picture is nearing completion at the special Fort Lee studio, taken over and used solely for the Castle features. It was photo-dramatized from the story of Joseph Trant by Philip Bartholomae, the famous playwright.

The working title is "Carroll of the Secret Service," but another name will be announced as soon as chosen.

The story gives great opportunity for fast action and thrills.

Features of the production are the beautiful gowns worn by Mrs. Castle in the role of a daring young American Secret Service operative and the strong heart interest of the story.

Philip Bartholomae, the noted playwright author of "Over-Night," "Very Good Eddie," "Little Miss Brown," etc., spent a great deal of time and attention on the scenario giving it dramatic twists and speedy action.

The picture opens in the wealthy atmosphere of a millionaire diamond merchant's establishment in Amsterdam.

WOULD LICENSE FILMS

INDIANAPOLIS, IND., (Special).—Councilman E. R. Miller has introduced ordinances providing for an annual license fee of \$100 a year for motion picture shows that charge more than 10 cents admission, and a license fee of \$500 a year for music or concert halls having an admission fee of more than \$1.

SEEKS LOCATIONS

Fairbanks Back to His Studio After a Motor Trip

Douglas Fairbanks has returned to his California studio, after spending a week motoring through the entire State of Arizona, seeking striking Western locations for "Wild and Woolly." The same day active production was started on interior scenes that transpire in Doug's New York home before he leaves for the extreme West. In these Eastern scenes with the Arcturion star, appear Lillian Langdon, Joseph Singleton, who both appeared with Fairbanks in "The Lamb" and "Heggie Mixes In," and Ruth Allen and Doc Ryle.

Director John Emerson, who is staging "Wild and Woolly," spent a great deal of time on the Eastern settings in order that they have the proper scenic effect, when contrasted with panoramic views of the uncivilized Western country.

An interesting visitor who watched "Doug" in these scenes was Estelle Lawton Lindsey, the Western Councilwoman, who was instrumental in the abolishment of the censorship in Los Angeles.

Juliette Day, who has recently joined the array of big stars appearing in Mutual features, has completed her engagement in the musical comedy "Up Stairs and Down," which has had such a long run on Broadway, and has gone west to take up her work at the American studio.

RED CROSS CLASS AT INCE STUDIOS

Enid Bennett Heads the List—Favorite Stars of Features for June 10

They are studying Red Cross work at Ince Triangle studios now. This indicates that the patriotic spirit shown by Producer Thomas H. Ince, in offering his personal services and the facilities of his mammoth motion picture plant to the government, has permeated the whole staff.

The class is being instructed in the elements of hospital work by Dr. R. S. Moore, a former army surgeon, now permanently located at the studios.

Dr. Moore numbers Enid Bennett, Sylvia Bremer and Olive Thomas among his star pupils. They are being trained according

to American Red Cross requirements in the use of anesthetics, various methods of bandaging wounds and general practice of administering first aid.

William S. Hart and Louise Glaum are the stars of the Triangle feature releases for June 10. Hart is starred by Thomas H. Ince in "Wolf Lowry," an smashing drama of the wild desert country, written by C. T. Dacey and personally directed by Hart. Louise Glaum has a vehicle well suited to her vivid personality in "Love or Justice," written by Lambert Hillier and directed by Walter Edwards under the supervision of Ince.

TAYLOR HOLMES PERMANENTLY WITH ESSANAY

Comedian to Appear in Numerous Features—Other Announcements of Interest

Taylor Holmes is to be a permanent feature in the Essanay galaxy, it is said. This will be his debut on the screen.

"Efficiency Edgar's Courtship" will be his first picture. This feature will be an adaptation from the story of that title

which was published in the *Saturday Evening Post*. It was written by Clarence Budington Kelland.

Though no definite date has been fixed, it is probable this picture will be released in July.

Several other stories already are being negotiated for, and will be scenarioized for him.

The Kleine-Edison-Selig-Essanay Service will handle all releases.

"Land of Long Shadows," the first of Essanay's series of Western dramas, has been filmed. June 18 has been fixed as the release date.

Jack Gardner, former musical comedy star, will make his debut to photoplay patrons in "Land of Long Shadows." Supporting him will be Ruth King, Carl Stockdale, C. J. Lionel and other motion picture celebrities. W. S. Van Dyke wrote the scenario and directed its production.

Essanay begins its "Do Children Count?" series June 6. These productions, twelve in number, will be released one each week thereafter through the Kleine-Edison-Selig-Essanay Service.

"Do Children Count?" was written by Charles Mortimer Peck, author of Essanay's recently concluded cycle of matrimonial problem plays, "Is Marriage Sacred?" Though they hinge on child life, and feature little Mary McAllister, aged six years, every effort has been made to inject enough real human humor and realism into these new films to provide pictures which will be intensely interesting to the "grown-ups," as well.

"Filling His Own Shoes," Bryant Washburn's latest Essanay comedy-drama, is now being given trade showings at all Kleine-Edison-Selig-Essanay offices.

"THE WORLD APART" IS NEW MOROSCO OFFERING

Will Be First Issue for June—Vivian Martin Versatile

"The World Apart," an original story by George Middleton, will be the first Morosco-Paramount picture in June having been scheduled for release on the 4th of that month. Wallace Reid and Myrtle Stedman are co-stars in the picture and the supporting cast includes John Burton, Eugene Pallette, Florence Carpenter and Henry A. Barrows.

John Burton and Eugene Pallette are familiar figures upon the screen as they have played important roles in many recent Morosco and Pallas pictures. Florence Carpenter, however, is not so well known to the screen though she has established an enviable reputation upon the stage. Miss Carpenter is in fact, the daughter of George B. Carpenter, the manager of the Paramount Empire Theater at Salt Lake City and has been associated with things theatrical for a number of years.

Though Vivian Martin has revealed a delightful versatility in her various roles in Morosco-Paramount productions and has long since established a reputation for a charming personality and almost unlimited ability as an actress, she shows hitherto unsuspected talents along terpsichorean lines in "Giving Becky a Chance," her latest Morosco photoplay. Miss Martin's grace and poise on the screen have hinted to the observing that she has never before been called upon to exhibit her ability.

PICTURE IS STRIKING

Some of the most beautiful costumes and sets that have been seen since the establishment of the Ince studios, will be shown in the production of "Miles of Tags and Tatters," a forthcoming Triangle feature in which Thomas H. Ince will present Bessie Barriscale. More than one hundred people took part in the filming of the scenes under the direction of Raymond B. West. J. G. Hawks, who has written many big successes for Triangle, is the author of the story.

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet, actor and screen star, will return to the screen in support of Jackie Saunders in her latest production for Mutual entitled "Betty Be Good." Captain Peacocke will appear as Jackie's millionaire father.



MRS. VERNON CASTLE,
The Latest Pathe Gold Rooster Star.

SIX STARS IN MUTUAL JUNE FEATURES

Productions Announced for Half-Dozen Featured Film Favorites

Six stars in six features for June—such is the Mutual forecast.

The productions and the dates of release are as follows:

June 4—Edna Goodrich in "Reputation." This will be Miss Goodrich's first appearance on the Mutual program, and the vehicle chosen for her is a play by John Clymer, the successful playwright.
Written by Julius Grinnell Furthmann.

JAMES YOUNG TO DIRECT

Robert T. Kane, vice-president of Paralta Plays, Inc., acting for the Bessie Barriscale Feature company, has engaged James Young as one of the three directors who will supervise the dramatic side of Miss Barriscale's productions.

Mr. Young is now in Los Angeles conferring with Miss Barriscale in relation to the details of the first story to be filmed. Mr. Kane has established his office in Los Angeles, and has taken over the studio of the Clune Company for one of the Paralta subsidiary producing concerns.

NEW SELIG FEATURE

The next Selig feature production to be made under direction of Colin Campbell, will be "The City of Purple Dreams," adapted by Gilson Willets from the book of the same name. This is a big story with scenes laid in Chicago, dealing with the meteoric career of a human derelict whose rapid rise through sheer luck and inspiration to a position of wealth, form the basis of a story that is filled with action and romance. The cast will be headed by Thomas Santschi, Fritz Brunette, and Bessie Epton.

ANCIENT EGYPT ONLY INTRODUCTION TO PETROVA FILM

Most of "Undying Flame," from Lasky,
Is Modern

Some misapprehension regarding the real character of "The Undying Flame," Mme. Petrova's first Lasky picture, has been aroused among exhibitors owing to the announcement that both ancient and modern Egypt would be used in the settings.

As a matter of fact that portion of the action which transpires in ancient Egypt is merely in the nature of a prologue serving to introduce the main action of the story, all of which takes place in modern Egypt.

The story is an exceptionally powerful one and the innumerable opportunities afforded by the Egyptian setting for picturesque backgrounds and beautiful exterior scenes have been realized to the full by Maurice Tourneur who directed the picture. Mahlon Hamilton, who has previously appeared in support of Madame Petrova and who has also been seen in other Paramount pictures, plays the role of Captain Paget.

The Lasky adaptation of Gene Stratton Porter's popular novel and play "Freckles" has been scheduled for release on May 28 by Paramount. It presents Jack Pickford and Louise Huff as co-stars for the third time, their previous appearances having been made in the Famous Players adaptation of "Seventeen" and "Great Expectations." Hobart Bosworth and Billy Elmer appear in the cast.

"WILD AND WOOLY" IS NEXT FAIRBANKS PICTURE

Artscraft Announces New Production for
June

June 17 is the release date of "Wild and Wooly," the next Artscraft Fairbanks film. This is the picture which was originally titled "A Regular Guy."

The real west is being used as the background, most of the scenes having been screened in Arizona and California. Under the direction of John Emerson, the picture is now rapidly nearing completion at the Lasky studios, Hollywood, where Mary Pickford is also appearing in a forthcoming Artscraft release. In his new role "Doug" performs many new athletic stunts which he has been practicing for months, such as leaping into the saddle of a galloping horse, bulldozing a steer, riding a bucking broncho, throwing the lariat, etc.

Supporting the smiling comedian in this picture are Eileen Percy, who recently deserted the Broadway footlights for the screen, Sam de Grasse, Joseph Singleton, Tom Wilson, Doc Lytell, Ruth Allen, all well known among patrons of the photoplay. As in the case of the initial Fairbanks-Artscraft picture, "In Again—Out Again," Director Emerson has succeeded in obtaining various remarkable types for "Wild and Wooly." Ed Burns, a dyed in the wool ranger, who was foreman of Col. Cody's Wyoming ranch for seven years, is one of the most pronounced of these types. Anita Loos, the petite scenarist of the Fairbanks organization, prepared the story for the screen. Victor Fleming is supervising the camera work.

ANN PENNINGTON, JUNE 28

The Famous Players Film Company has set June 28th as the release date for Ann Pennington's third screen starring vehicle "The Little Boy Scout." Miss Pennington's previous Paramount pictures have been "Susie Snowflake" and "The Rainbow Princess" in both of which she proved herself as charming upon the screen as she is upon the stage.

"The Little Boy Scout" is being produced under the direction of Francis J. Grandon with Owen Moore in the leading male role.



BESSIE LEARN,
Famous Players Ingenue.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

GEORGE K. SPOOR

"MAKE every photoplay so natural, so real and so human that there shall be a cast for it wherever it is shown—persons who in everyday life are living the very characters that are seen on the screen."

Such is the new order of production inaugurated by President George K. Spoor, of Essanay. It is the first earnest move in the direction of eradicating unreality from pictures and bringing them to the accomplishment of their proper object, that of holding the mirror up to life in its actuality.

Mr. Spoor's convictions are not to be confused with the oft-given interviews concerning "better pictures" and the "abolishment of unreality" on which, it must be admitted, various figures in the film industry, who rarely knew more about a story than the purchase price, enjoyed being quoted during the past two years. Least the seriousness and earnestness of his determination be construed to mean no more than the stereotyped promise of producers, he refrained from making publicity capital of it until such time as substantial accomplishment offered indisputable proof. Unheralded, therefore, the system was put into effect. Results were instan-



taneous, and—even to Mr. Spoor—surprising. Bookings multiplied, and one-day houses found themselves carrying two and three-day, even weekly runs through sheer demand of their patronage. The public went to see these plays, found them "just about people" and then discovered that was exactly what they wanted. Now Mr. Spoor feels that "he

can point to the success which has met Essanay's feature program during 1917 as a verification of his judgment.

"What is its appeal to the people?" is Mr. Spoor's question of his production manager and scenario editor when they finally lay before him a story which they consider has every attribute of his requirements. Their answer is formed in an exhaustive typed analysis, much on the order of the "presentment" offered by an advertising agency to a prospective client, for the story represents the origin of investment and his executives must sell him that story very much the same as an outsider would sell him a bond.

With this plan, Essanay, which through all the vicissitudes of the industry has maintained unsurpassed solidity, continues to forge ahead.

COURTNEY R. COOPER NOW WITH WHARTON

Noted Author to Handle Scenario and
Publicity Work

ITHACA, N. Y. (Special).—An addition has been made to the staff of The Whartons, the producers of "Patria," "The Exploits of Elaine" and the super-feature, "The Great White Trail." That addition is in the person of Courtney Ryley Cooper, author of the

Shooting Charlie series of circus stories, who has arrived in Ithaca to handle the scenario and publicity departments of Wharton, Inc.

Mr. Cooper has contributed to more than forty magazines and picture companies and was the author of "Tapped Wires," one of the first of the two reels. It was produced by Theodore Wharton, and it was through this picture that the author and the producer began a friendship which has culminated in Mr. Cooper's affiliation with the firm. He has started to work on his first super-feature for the Whartons, and it will be produced shortly.

ON MUTUAL PROGRAM

Features and Short Reels of Genuine
Interest

"The Serpent's Tooth" is Gall Kane's second American feature production, and will be released through Mutual on May 28. It is a melodramatic story which affords Miss Kane opportunity for heavy emotional acting.

"A Knotted Cord" is the title of chapter VIII of the photo-novel "The Railroad Raiders."

"A Rogue's Defeat" is the June 1, "Jimmie Dale" episode.

On May 28 will come to the screen the second of Marie Cahill's comedies, entitled "Pat's Pardner" in which the fun centers around Miss Cahill's partner, "Judge Barker," her bulldog.

The Strand comedy of the week, ready May 30 and featuring Billie Rhodes and Jay Belasco, is "Bluffing Father."

"Jerry's Master Stroke" with George Ovey playing the lead, is the Cub comedy for May 31.

"Mutual Tours Around the World" scheduled for May 29, shows views of Notre Dame, Tenerife, one of Spain's Canary Islands, and still another, a pretty Bavarian lake, Koenigssee.

"Mutual Weekly," released May 30 contains the latest news of the world as well as fashion pictures.

PATHE'S PROGRAM

Offerings for June 3 Include Novel
Features

The first "Smile Feature," starring Gladys Leslie, strong episodes of "The Neglected Wife" and "Mystery of the Double Cross" serials, a Myers-Theby comedy, and the first number of an interesting scenic series, are features of Pathe's program for the week of June 3.

"An Amateur Orphan," is the five-reel Gold Rooster play, starring Gladys Leslie. "Beyond Recall" is the title of the fourth episode of "The Neglected Wife," which is looking fast in all territories.

Mollie King is seen in "The Riddle of the Double Cross," the twelfth episode of "Mystery of the Double Cross" serial, produced by Astral, under the direction of William Parke.

Harry Myers and Rosemary Theby appear in "Police Protection," the fourth of their one-reel comedies, produced under the supervision of Mark M. Dintenfuss.

"Two Medicine Lakes"—"Glacier Park" is the first of the Pathe scenic pictures to be released under the main title, "Our National Parks."

The international cartoon and scenic split-reel release, is "Twenty Thousand Legs Under the Sea"—"Katsenjammer Kids" cartoon, and "The Abalone Industry," industrial.

SUPPORTING CASTS OF STARS CONTAIN NOTABLE NAMES

Famous Players Productions Number
Well-Known Players

In considering the names of such stars as Marguerite Clark, Billie Burke and others, in forthcoming Famous Players pictures, it must not be forgotten that in their supporting casts will be found many other players of real note.

Among those who are appearing with Marguerite Clark in the Famous Players adaptation of Sir Arthur Wing Pinero's "The Amazons" is Edgar Norton who has established an enviable reputation for his remarkable impersonation of eccentric English characters. His clever impersonation of the butler in "A Full House" stands out as a never-to-be-forgotten contribution to the success of that remarkable farce.

When Director J. Searle Dawley was assembling a cast to support Billie Burke in her first Famous Players-Paramount picture, an adaptation of Gelett Burgess' "The Mysterious Miss Terry," he selected Bessie Learn to play the role of the proprietor of the hardware store in which the mysterious Miss Terry finds employment. Every motion picture fan will remember Bessie Learn for her delightful and thoroughly charming ingenue roles in Edison pictures.

Sam Hardy, one of the most popular comedians on the stage today, is playing opposite Mae Murray in "At First Sight." Mr. Hardy will never be forgotten as the breezy young American whose comic antics formed one of the greatest attractions in the highly successful musical comedy "Princess Pat."

Maude Turner Gordon and Helen Greene are among the other well known stage and screen players who are at present at work in the Famous Players studio and will appear upon the screen in support of that company's stars.

SAVES DECREPIT EQUINE

In filming most of the scenes of "The Sawdust Ring," the new play of circus life in which Thomas H. Ince will present Bessie Love on the Triangle program shortly, Director Paul Powell found it necessary to take his entire company on a two weeks' tour with the Cole Brothers' Shows.

During the trip, which covered several towns in northern California Bessie Love and her associates lived the life of real dwellers "under the big top," rode in all the street parades, and even took part in several of the performances.

But the accomplishment upon which Bessie prides herself most during this interesting tour was her success in saving the life of a horse whose usefulness had become impaired by age and hard work to such an extent that he was about to be shot and fed to the lions.

The old horse was purchased for the sum of ten dollars, and in the burlesque scenes added much interesting color to the story.

He now has a permanent dressing room of his own in the Triangle stables at Culver City, and has been christened "Dew Drop," by his devoted mistress, whose attention to his diet is rapidly bringing about the loss of his striking xylophone rth effect.

CALLED TO COLORS

Herbert P. Luce, assistant to Samuel M. Field, general counsel of the Mutual Film Corporation, has been called by the Government to the officer's training camp at Plattsburg, N. Y. Arrangements have been made by Mr. Field to continue the war against the film pirates during Mr. Luce's absence at the front. Mr. Luce is connected with the Mutual's New York office.

The Pathe Philadelphia office has just lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: William R. Bran, the poster man; J. J. Keating, the shipping clerk, and Albert Spein. The Pathe organization is now represented in the Army, Navy, Naval Reserve, and National Guard by a considerable number of its employees.



HARRY SMITH,
Moon Producing Company.

WORLD PICTURES OFFER NOVEL FEATURES

Montagu Love a Star in "Brand of Satan"

"The Brand of Satan," starring Montagu Love and featuring Gerda Holmes and Evelyn Greeley, is now completed. This World picture, Brady-made, signals Mr. Love's debut as a star of the screen.

It is a hot spot that Carlyle Blackwell walks into as the hero of "The Crimson Dove," when he becomes sky pilot for the residents of a lumber camp called "Hell's Gridiron." Dog fights, gun fights, rough-and-tumble fights, knife fights and "boozing" are going on all over the place when he drops in and casually takes a hand.

The current publication of World pictures Brady-made is Alice Brady in "Maternity." This is the picture in which Miss Brady lost a bunch of hair and gained a number of contusions in the big fire scene. "It was more of a 'roast' than any critic ever gave me," said Miss Alice afterward.

WHAT THEY'RE DOING

Activities of Paramount Players Far and Near

Thomas Meighan has put aside the thermometer with which he so skillfully took the temperature of Pauline Frederick and is now handling various left-handed hammers and other tools with equal success in Billie Burke's first Famous Players-Paramount picture, "The Mysterious Miss Terry." There is a hardware shop in which Miss Burke becomes a clerk and Mr. Meighan, as her lover, is a frequent visitor at the store.

Robert Vignola, after staging two big court incidents in Pauline Frederick's picture "Her Better Self," has decided that the average court trial is entirely too dull and drab. He therefore suggests that the government hire a motion picture director to stage all trials. Mr. Vignola argues that by this means alone can the jury be kept awake.

Vivian Martin completed a picture at the Lasky studio under the direction of George Melford. On the following morning she appeared at the Morosco studio completely tagged with the Morosco trade mark and prepared to star in a production under the direction of Robert Thornby.

A casual visitor at the Morosco studio found Vivian Martin perched high up on the top of a step ladder fussing busily with the decorations. His first thought was that the delightful little star had developed a serious case of temperament and had insisted upon rearranging the decorations of her set to suit her own tastes. It was discovered later, however, that she was merely rehearsing for a scene in which she was shown preparing a house for the Christmas holidays.

BREAK RECORDS

Pathe War Films Prove Winners Everywhere

No pictures ever made, it is said, have accomplished the box-office records of the Pathe Official Government war pictures. Up to Saturday, Chicago had led with a \$10,000 statement for one day's business at the Auditorium. Now New York with \$50,000 for one night only has created a record which will probably stand for all time.

The Strand, New York, booked these pictures, which show the Battle of the Ancre, for this week's showing, beginning May 20. This follows up the successful showing by the same theater of the previous Official Government pictures of the Battle of the Somme.

Exhibitors will be interested to know that the pictures are now released for distribution from the following Pathe Exchanges: Chicago, Minneapolis, Boston, Pittsburgh, Philadelphia, New Orleans, Washington, Omaha, Buffalo, Dallas, Denver, Kansas City, New York, Newark, Cleveland, St. Louis, Atlanta and Seattle.

GERALDINE FARRAR IN WEST

Geraldine Farrar, the famous operatic and screen star, has just arrived in California and is now busy househunting. On her transcontinental trip Miss Farrar was accompanied by her mother and father and at Los Angeles was greeted by her husband Lou Tellegen.

As soon as it was generally known that Miss Farrar had arrived the noted actress was flooded with invitations for public appearances of various descriptions, all of which she had to turn down in order to devote all her time to her preparations for the forthcoming Arctcraft production. This will be staged by Cecil B. De Mille upon completion of the new Mary Pickford picture, "A Little American."

JOINS PRODUCERS

Fred J. Balshofer was last week unanimously elected to membership in the Motion Picture Producers' Association of Los Angeles. Balshofer is one of the pioneers in the film industry in Southern California, having come here during the early and stormy days of the N. P. M. P. Company and the Universal, when the members of both organizations were carrying six-shooters at their belts for uses other than in the pictures.



MARY PICKFORD AND ELLIOTT DEXTER.
In Arctcraft's "Romance of the Redwoods."

A WAR GOD-MOTHER

Mollie King, of Pathe, Adopts Three Volunteers

Mollie King, who is starring in Pathe's serial, "Mystery of the Double Cross," is this country's first war god-mother. Miss King has adopted three youths who have volunteered to fight for Uncle Sam, after the fashion set by the women of France and England.

One of them was the sole support of his mother and four young sisters. Learning that his duty to them kept him from enlisting, Miss King offered to pay all their expenses during his service, and he hastened away to the recruiting office.

Another who wished to enter the navy was deterred by the thought of what would become of his crippled father. Miss King assumed the obligation to care for the invalid. In the third case the popular star is providing for the small daughter of a young widower.

As European war god-mothers do, Miss King will write to her proteges when they are on active service and furnish them with comforts not included in the Government supplies.

"I'm trying to do my bit," the actress said.

EXPAND GENERAL FILM

Larger Quarters for Middle West Branches

Owing to the improved business of the General Film Company and its added product of selected short subjects, a number of the branches in the central west are to have larger quarters.

Business Manager H. H. Buxbaum has made a trip to Cleveland, Detroit, Indianapolis and Cincinnati to inspect those branches of General Film, arrange for the handling of a double output, and to see toward securing enlarged quarters for each of the exchanges. The volume of business at each of these exchanges is already so great as to make their existing space seem cramped, and when the added releases are all listed a great deal more room will be in demand. With the improvements planned the branch managers are looking forward to greater business made easy with greater facilities.



PAULINE FREDERICK.
In "Her Better Self"—Famous Players.



DIRECTOR J. SEARLE DAWLEY AND BILLIE BURKE.
Rehearsing "The Mysterious Miss Terry."—Famous.

EDITH ELLIS DISCUSSES THE PICTURES

In Address at Women's City Club Luncheon She Tells What Goldwyn Is Doing

(Edith Ellis, playwright and producer, chief of Goldwyn literary staff, addressed the Committee on Motion Pictures of the Federation of Women's Clubs at a luncheon given by the Women's City Club recently at the Hotel Vanderbilt. A digest of her remarks follows.—EDITOR.)

"My association with the Goldwyn Pictures Corporation has been quite as complete a surprise to myself as to my friends and acquaintances, who are aware of my long-standing conviction that the pictures are far from the artistic influence that has been claimed for them. When Edgar Selwyn, Margaret Mayo and Samuel Goldfish told me of their plans for picture-making, however, I was glad to become a part of an organization that was taking the whole question seriously, from an art standpoint.

"I am not speaking of the stars alone, nor even of the plays. To have secured such artists as Mary Garden, Mae Marsh, Maxine Elliott, Jane Cowl and Madge Kennedy was an extravagant but legitimate pledge of the firm's desire to offer their public the best of stellar acting. To film the play successes which have been produced by Selwyn and Company, and to employ their judgment in the selection of dramatic material, were long steps toward bringing the art of the theater into the productions of the screen world. These, however, were but the high points in the public view. My own experience as a member of the Goldwyn staff has been a satisfying revelation of the tremendous pains and expense to which they are willing to go in order to assure themselves of real art quality in every department.

Given Carte Blanche

"When I joined the Goldwyn staff I was given carte blanche as to the engagement of readers. In consequence, the material submitted to us is read by persons who bring real seasoned judgment to the valuation of a manuscript. Our readers have won distinction as editors, writers, reviewers and critics.

"The business of preparing manuscript for production is not in the hands of back

moving-picture writers, but of men who are a force in the writing world, students of life who rank with our leading novelists in their understanding of character, atmosphere, psychology, sociology and ethics.

"All these forces marshalled in the Goldwyn service are unique and praiseworthy, yet perhaps the most important way in which the public will benefit from this company's productions will be in the treatment of the settings, in the backgrounds and properties used in screening the plays.

"Scenes showing the stuffy interiors laden with the partial payment style of furniture, hideous wall papers and tortuous staircases make the average person sigh with relief when the scenes of a photoplay shift to the great out-of-doors, where, by grace of Nature, ugliness is not permitted to exist. I grant you that improvement has been attempted and an effort made to get away from these aesthetic nightmares by calling liberally on antique shops and art furniture dealers, but the result seems to be quantity rather than quality, the aim apparently to show as much as possible of these wares, and with the outcome that there is so much to look at that one can't see well any one thing in the fleeting seconds that they are on the screen.

The Simple Background

"The dramatic theater has come to realize the beauty of a simple and significant background. It has shown considerable progress in the past few years by eliminating what is distracting and unnecessary, but in the main pictures drama has given little sign of this new and dignified feeling in its treatment of interior settings.

"On this question the Goldwyn firm have taken a stand against the 'fud-dub' methods of staging productions. They have engaged a staff of well-known painters, illustrators, decorators and architects, who bid fair to revolutionize interior backgrounds in the pictures. These men and women with their trained sense of value, proportion and economy of design will give to the Goldwyn Pictures an art interest that will be a source of satisfaction to the discriminating public. At the same time it will be of enormous educational value to those whose taste in these matters is still undeveloped. It is one of human nature's blessings that once we know beauty we lose patience with ugliness. I am bold enough to predict that the Goldwyn Pictures will be a real source of inspiration to that great portion of the public which is only recently emerged from the horrors of the Victorian infatuation, with its delirium of bad design and over-elaboration.

"The photoplay to be at its best demands a very special treatment in production, and there is no reason why the finest in all the silent arts should not meet on the screen.

"It is important and encouraging to see a firm realizing all this to the extent of practically blazing a trail. I am quite sure that the public will appreciate the importance of this advance, especially the women of this country, who through their magazines and their club work are rapidly coming into a greater art consciousness. I feel that they will be immediately sensible of the influence of moving pictures in cultivating the sense of beauty. Goldwyn pictures will do much for the hundreds of thousands, even millions who never have access to art museums, galleries, art shops, great theaters and libraries."



PETROVA.
In "The Undying Flame"—Lasky.

Illustrative of Pathe's clean picture policy in the March and April Bulletin of the National Juvenile Motion Picture Board. Out of a list of sixty pictures suitable for children there are twenty-eight from the Pathe program.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



THE BUSY EXHIBITORS

One of the cleverest stunts that has been recorded among exhibitors recently who show Paramount pictures, was used by Harry Simon, of the Simon Theater, Demopolis, Alabama, when he allowed the churches of this community to hold their annual Rose Show in his theater.

The different churches of the community have been giving an annual Rose Show for the past twenty-five years, and have, prior to this time, held the event in the City Hall.

Mr. Simon, this year, induced the committee to hold it in his theater: each church in the town was invited to send six vases of roses and one single rose, that is a vase of red, one of pink, one shell pink, one white and one yellow, and one individual rose. As there are eight churches in the community, there were on exhibition over sixty vases, besides some which were used for decorations. Prizes for the best roses were presented by the theater management.

On May 16th, the Old Mill Theater in Indiana reopened after the recent fire that gutted it. This is one of the Hulsey string of theaters, and is managed by Laurence Stuart. The theater has been completely remodeled and the latest equipments have been installed.

During the fire, two canaries which had been the pride of the management since its opening, were rescued from the burning theater at the risk of the life of Manager Stuart, and the two poor, little yellow birds although soaked with water during the fire, had been placed in their new homes, blithely warbling their tunes to the delight of the audience.

In Clark, Indiana, a town of 200 population where Paramount Pictures have been shown continuously since the opening of the theater, the management has been giving the profits towards the fostering of a library fund for the members of the lumber camps in that district.

The patrons of this theater are almost entirely made up of the employees of the lumber camps, and when they recently attempted to establish a library, and needed funds to create same, the management of the theater decided that all profits from his theater should be given to this fund until the amount was raised.

The Colonial Theater of Jackson, Michigan, has taken over Paramount Pictures for that community, and is beginning an extensive advertising campaign for the production of the same.

GIVES DOLL TO FAIR

Beverly Bayne, co-star in Metro wonder-plays with Francis X. Bushman, presented to the Actors Fund Fair, to be sold in the doll booth, a beautiful French doll dressed exactly as Miss Bayne appears in Metro's production of "Romeo and Juliet."

MARSHALL NEILAN LEAVES

Marshall Neilan left New York May 17 for the Coast to produce two Mary Pickford photoplays. Mr. Neilan expects to be back in New York again in June.



"FILLING HIS OWN SHOES," Essanay, featuring Bryant Washburn.

PHILADELPHIA WINS STATE EXHIBITORS' CONVENTION

June 25 to 27 Is Date of Event—Organization Booming

Exhibitors in Philadelphia are elated over their victory in winning the State Convention and Exposition of the Exhibitors' League of Pennsylvania, which will be held at the Parkway Auditorium, Broad and Cherry Streets, on Monday, Tuesday and Wednesday, June 25, 26 and 27.

Owing to the short time they have for preparations, several committees in charge are already on the hop, skip and jump, and faithfully promise to make this convention an epoch in the motion picture industry.

From all over the State applications for membership are pouring in and the probabilities are that every independent exhibitor in the State will be a member of the organization at the time of the convention.

Following is a list of the several committees in charge of this affair:

GENERAL EXPOSITION COMMITTEE, Scope, Programs and Stars: B. Amsterdam, 1235 Vine Street (chairman and treasurer); J. O'Donnell, Premier Theater, 1420 Ft. Breese Avenue; C. H. Goodwin, 606 Abbott Building; S. B. Blatt, Owl Theater, Twenty-third and South streets; B. Shindler, 1734 Ridge Avenue (secretary); A. E. Altman, Susquehanna Theater, 1710 Susquehanna Avenue (vice-chairman).

PUBLICITY AND MEMBERSHIP COMMITTEE: C. H. Goodwin, 606 Abbott Building (chairman); P. S. Greenberg, Holme Theater, Holmesburg, Philadelphia, Pa.; H. Hustler, Keystone Theater, 2543 E. Dauphin Street; Wm. Pierce, 1127 Vine Street; B. Herman, 2029 S. Third Street.

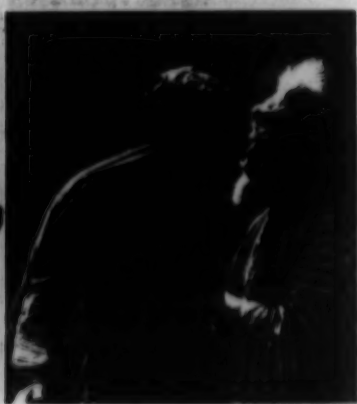
ENTERTAINMENT COMMITTEE: S. B. Blatt, Owl Theater, Twenty-third and South streets (chairman); C. Buerhart, Star Theater, 1305 S. Third Street; B. Shindler, 1734 Ridge Avenue; C. Rapoport, Ideal Theater, Nineteenth and Columbia Avenue; P. B. Spruill, Carissa Theater, Gln. Avenue and Catara Street; W. Bord, Jumbo Theater, Front and Girard Avenue; C. Stamper, Coliseum Theater, Fifty-ninth and Market streets; A. Brown, Grand Theater, 5206 Market Street; H. Lewis, Givoli Theater, 1121 Fairmount Avenue; C. Miller, Count Mack Theater, Gln. Avenue, above Lehigh Avenue; William Anck, Gem Theater, 1709 N. Crooksey Street; George Naudascher, Cambria Theater, Twenty-fifth and Cambria streets; Resnick, Premier Theater, 1530 Ft. Breese Avenue; Conway, Drury Theater, Thirteenth and Germantown Avenue; F. Bubeck, Lehigh Theater, Twenty-fifth and Lehigh Avenue; S. Hyman, Crystal Palace, 334 South Street; B. Januarelli, Star Theater, 1722 E. Passunk Avenue; H. Green, Norris Theater, 1834 Norris Street.

EVELYN NESBIT PICTURE

The Geo. M. Cohan Theater, Forty-third Street and Broadway, became the home of motion picture productions for the first time Monday night, May 21, when "Redemption," the film spectacle with Evelyn Nesbit and her son, Russell Thaw, opened there.

The outstanding feature of the production, which was conceived and executed under the direction of Julius Steger and Joseph A. Golden, the work of Miss Nesbit herself, after a trade showing she received several offers from big producers for long-time contracts. It is not known what disposition will be made of the film. The run at the Cohan Theater is indefinite and may extend well into the summer.

The Scandinavian rights for King-Bee-Hilly West comedies have been acquired by E. Mattson, Times Building, New York. The territory embraces the countries of Denmark, Sweden and Norway.



"THE LAD AND THE LION," Selig Film.



LOUISE FAZENDA, Keystone-Triangle.



HARRY MOREY, Vitagraph.

BALTIMORE PLAYGOERS FLOCK TO FILMS

Some of Houses Unable to Accommodate Crowds—Big Features Well Patronized

BALTIMORE. (Special).—Now that the regular theatrical season is over, Baltimore has fallen back upon photoplays for its indoor entertainment, and the public is not only paying the price usually charged for first-class theatrical fare, but during the past week has laid siege to the playhouses featuring three of the most widely advertised film spectacles now to be seen in this country. In the vernacular, "the whole town is doing the movies" and some of the houses are not nearly large enough to hold the audiences which clamor for admission at certain performances. Griffith's "Intolerance" had its first local showing at Ford's last week. "Intolerance" is a film

that no one can possibly afford to miss and yet be considered abreast of the times. The Kellerman film, "The Daughter of the Gods," which has been holding the stage of the Academy, has likewise attracted tremendous crowds. "Civilization," the latest production completes the trio.

There is a natural tendency with the public to make comparisons as to the merits of the individual film spectacles, each person having his or her reason for preferring one out of the three. It will be interesting to learn which film will capture the greatest vote of popularity, as each is so entirely different in its story, although all three feature battle scenes. I. B. KREIS.

PROTEST AGAINST TAX ON GROSS ADMISSIONS

Exhibitors of Carolina Write Brief to Finance Committee

Following is a brief to the Finance Committee of the United States Senate from the Motion Picture Exhibitors' League of North and South Carolina:

We represent the Motion Picture Exhibitors League of North and South Carolina, the owners or operators of nearly three hundred and fifty moving picture houses. Most of these are small houses, located in small towns, and the average seating capacities will not exceed three hundred seats. Our admission charges rarely exceed 15 cents—in a few instances, where special films are displayed, as much as 20 to 25 cents, but in the main our regular prices are 5 cents for children all day—5 cents for afternoon performances for adults, and 10 cents for adult evening admission. Our houses are limited as to patronage, because of the strictly local station, and yet competition is such as to demand the display of the best service; hence our expense for films is in the highest ratio of cost to capacity. In our entire field there is not one single operator who has been more than ordinarily successful—naturally when the capacity of a house cannot exceed fifty dollars a day gross admissions—six days in the week—where excessive summer heat cuts the year to an average not to exceed forty weeks and where the race line so complicates the problem of marshaling an audience, the profit at best cannot be large, and on a basis of investment the most successful house merely returns good interest on the money.

The payment of one cent on a ticket in accordance with the terms of the House bill becomes an immediate physical impossibility. Stamping 200 to 300 tickets within twenty minutes and making changes in pennies in the same period can only be accomplished by the employment of a stamping-clerk, who, like our present cashier, would have to be on duty twelve hours a day at twelve hours' pay in order to render less than an hour's actual service. The other side of the argument, granting that the Government would issue tickets, including stamps, reduces the physical problem to "change making," but you must bear in mind that fully half of your patrons come in because the price is "only a nickel" or "only a dime" and they would not "change a coin" in order to "go to the show" which they would have to do if we asked them to pay the tax and which we cannot afford to assume for ourselves.

For instance, the writers are part proprietors of the Piedmont Amusement Company, operating nine houses in Winston-Salem, Greensboro, High Point, Charlotte, Thomasville, Durham, Lexington, North Carolina, and Danville and Lynchburg, Virginia. In 1916 we made a loss of \$26,000. This was an operating loss; and had we paid a tax of 10 per cent. on admission, as

here proposed, before earning it, our loss would have been \$12,000 additional, or \$38,000 in all.

This was due to the general poor business in our section, coupled with standard expenses, which could not be reduced. The return of prosperity put all of these houses on an earning basis and we are now earning very decent profits out of which we are paying the indebtedness incurred during the season of loss. To tax us 10 per cent. of our gross admissions—our only source of revenue—might be tolerable during six months of the year in 50 per cent. of the houses, but impossible for the balance of the time for the best of them, and absolutely impossible in the balance of the houses, which by this process would pay taxes out of our capital.

A group of men styling themselves "The Motion Picture Exhibitors League of North America (why not the world) and Other Allied Interests" are misrepresenting the small town theater owners, whether in North or South Carolina or any other Southern State. They probably do fairly represent the "allied interests," who, in the main, consist of film-makers, whose wonderful financial successes have been quoted as "Motion Picture Fortunes." They are a monopoly, as you know. They honestly pay half a million a year to a single slap stick comedian, and, as in the case of this tax, pass the buck to the little man, who takes what he gets and pays what he is compelled to pay in self-defense with no chance to save his financial skin.

The 25 cent houses or 50 cent houses with a seating capacity of 1,000, to 3,000 might be able to carry this burden, but even in their case it would be fair to tax their profits after they have earned them. The proposed exemption of straight 5 cent houses is ridiculous. Do you wish to encourage the "Fly by Night" or the men who run what in the parlance of the trade is known as "The Drugs"—the dirty, ill-kept, unsanitary and immoral little places which are never fit for children. To waive the tax on these and compel us to pay 20 per cent. on our 5 cent children's admission certainly does not appear either just or honest. If you thus put 50 per cent. of our enterprises out of business you will defeat the purpose of your bill "to raise revenue." We recognize, under the extraordinary conditions now facing the country, we must contribute a larger sum in taxes for the uses of the Government than at present—and we are willing and ready to do so, but we ask co-operation in the same measure that we offer it. A tax upon our net profits would be fair, just, equitable and sane. Give us the opportunity to make the money before you take it away. Take as much as you need of this—our fair proposition—but do not throw our investment into the "scrap-heap"; do not destroy our livelihood; help us keep it intact until normal times will re-establish normal opportunities for us.

A tax of 10 per cent. of the net earnings of our theaters would be enough to start with; if it isn't, come back for more in your next bill, but bear in mind that if you start by taxing us to death, there won't be "any more" to come back for.

HENRY B. VARNER, Lexington, N. C., Secretary N. C. Motion Picture Exhibitors League.
A. F. SAMS, Winston-Salem, N. C., Attorney N. C. Motion Picture Exhibitors League, representing N. C. League.

INDEPENDENT
FEATURES

The OPEN MARKET

STATE
RIGHTS



"THE SUBMARINE EYE,"
Williamson Bros.

FROHMAN IN MARKET FOR SUITABLE SCRIPTS

Unable as Yet to Find Material Up to
Required Standard

Determined that the high standard of production and the generous compliment which has always been theirs, particularly in the matter of selection of exceptional stories, shall not be impaired, President William L. Sherrill of the Frohman Amusement Corporation and his aides, have been most diligently scouring the market of plays, books and original scenarios for the past few weeks in order to secure the material for the next Frohman production to follow the one being produced at the Flushing studios of the company. President Sherrill confesses to having read some seventy odd scripts himself during the past three weeks, without having been rewarded with even a suggestion of an acceptable script.

Because of the realization of the import of story, Mr. Sherrill has declared that there is no limit to the amount he will pay for the proper vehicle to next receive its production under the Frohman banner, and accordingly, he has battered down the "serious" objection which some of the leading playwrights have heretofore considered as the one unjust angle of motion picture production—i.e., the lack of monetary recognition of their efforts.

The Frohman offices request that synopsis only be submitted to them and that the most likely material for their acceptance is not those which savor of the sex problem, but rather the writing of those themes of every-day life and which may grant ample opportunities to register the beauties of nature grandeur and picture a lesson which will live with audiences after the exit from the theater.

"BEWARE OF STRANGERS" IS BIG SELIG SUCCESS

It Proves Profitable State Rights Investment

Commercially and artistically, "Beware of Strangers," a Selig feature, has been one of the most successful of state rights productions. Within sixty days after the production was first presented almost all territory was sold.

The Selig Company announces the following as unsold States for "Beware of Strangers." Oregon, Washington, Mississippi, Alabama, Tennessee, Kentucky, Georgia, North Carolina, South Carolina, Florida, eastern Pennsylvania, and Michigan. It is also stated that the above-named territory will not long remain open.

"Beware of Strangers" is a drama of the sort that is profitable to the exhibitor. The production presents the swindling games that have been used by smooth criminals to rob the unwary public of many millions of dollars. Gilson Willets wrote the story, which was directed in production by Colin Campbell. An exceptional cast of players is announced, including Thomas Santisch, Vivian Rich, Jack Richardson, Beasle Epton, Edward Coxon, Fritz Brunette, Al. W. Filson, Eugene Besserer, and others.

The photography it is claimed is all that

CHAPIN'S LINCOLN Making Pictures for the State Rights Market CYCLE AT THE STRAND

New York Public to See Novel Features
Next Week

Sunday, May 27, is the opening date for the Benjamin Chapin "Lincoln Cycle" at the Strand Theater, New York.

The entertainment will be presented in four features: "My Mother," "My Father," "Myself" and the "Call to Arms." In these pictures Mr. Chapin plays both "Tom" Lincoln and Abraham Lincoln.

Benjamin Chapin stands an acknowledged authority on Lincoln, having devoted nineteen years to collecting material touching on the life of this great American. Not only has he availed himself of the wealth of historical material dealing with Lincoln's career, but he has made a careful study of Lincoln's ancestry.

Following the tradition that every great man owes his greatness to a great mother, Mr. Chapin devotes the first feature of "The Lincoln Cycle" to a study of Nancy Hanks, in relation to her son, Lincoln. "The Spirit Man" is in reality Nancy Hanks, his mother. The sturdy pioneer, "Tom" Lincoln, the father of Abraham Lincoln, is shown as "The Physical Man." Full-grown and moulded by both father and mother, and the product of his rude environment is "The Lincoln Man."

The stirring days preceding the Civil War when the White House was virtually the point of attack and Lincoln the object of scorn, political abuse and misrepresentation, editorial censure and the target for every fire-eater and petty politician with a personal axe to grind because he would not precipitate a war until he had tried every way possible to prevent it, shows Lincoln as "Humanity's Man" and brings the Lincoln story to the present in the way history has repeated itself at the White House during Pres. Wilson's administration. "The Call to Arms" shows a nation getting ready to fight for humanity.

THIRD KING-BEE COMEDY

Early in June, King-Bee's third two-reel comedy will be released. It sustains the vein of humor inaugurated with "Back Stage" and "The Hero." In both of which Billy West, Ethel Burton, Babe Hardy, Leo White, and other comedians are seen to advantage as exponents of humor. In the third release the plot and its resultant action are cast in and around a bakery, and the farcical complications that ensue on account of the jealousies caused by pretty Ethel Burton between the diminutive Billy West and the ponderous Babe Hardy are said to be funny in the extreme. State right buyers are bidding for these popular comedies.

could be wished for while many of the interior sets are pronounced of unusual beauty and depth. "Beware of Strangers" carries a strong story, full of action, with a succession of climaxes. It ran for weeks at the LaSalle Theater, Chicago, Ill., and is pronounced a great success commercially by those who have been quick to purchase territorial rights.



HESSIE LOVE,
Ince-Studio
Ince-Triangle.



JULIETTE DAY,
Mutual.

THERE are numerous factors in the production and marketing of feature pictures for the State Rights market which must be considered if success is to reward the efforts of those concerned.

It has been frequently said, and with truth, that the independent feature must have something in it that is sufficient to distinguish it from the merely perfect picture. It must have timeliness, novelty or possess a foundation that is vitally concerned with some topic that is in turn vital to the people.

I believe that it is a mistake to localize a State Right feature too greatly. It should be as interesting to the citizen of Shanghai as to the frequenter of Leicester Square or Longacre. In this one particular I feel that in our submarine pictures we have something that will prove highly profitable anywhere in the world. But at this time we are making no efforts at opening a foreign market beyond the South or Central American contracts that may be arranged.

As to the effect of the war in this country, I believe in some respects it will be advantageous to the film industry and in others hurtful. The timeliness of anything dealing with submarine exploits is naturally in our favor. At the same time, I do not think the public wants war films—they have been done to death already. When peace is again proclaimed, I feel that our foreign market will be one of the most profitable. Indeed, I believe that if every State Right producer would study the possibilities of alien business more closely he could enlarge his activities to a very pronounced degree.

A New Idea

In disposing of our films, I believe we have hit upon a new idea. This is the method by which we limit our leases to one year. This is to avoid competition with our own output. Of course it will be to a certain extent flexible, so that, where there is no possibility of conflict and a certain territory, or portion thereof, still remains unsold at the expiration of the twelve months, it may be disposed of.

We will sell no pictures outright, but lease them on a co-operative basis, receiving a percentage from every territory. We are endeavoring to sell only to men of established reputation, who will have as much interest as we in protecting the exhibitors. We want to make it impossible for some small house to show one of our pictures at a reduced figure while it is being exhibited by a large theater at top prices. The yearly

clause will do this. The first runs will naturally be at the larger houses. There will then be a second and a third grade, so that the mass of people will in the course of the year have a chance to see the film. But at the end of that time, save in such instances as that I have mentioned, all prints will be called in. Thus the buyer and exhibitor of the next big feature will not be troubled by some small fry showman advertising another "submarine" film across the street in competition.

We intend to limit our product to two pictures a year. And I believe that the elimination of over production is an essential to success in the open market. I am not prepared to say whether the State Rights method will ultimately displace the program. But I feel that the superfeature can be properly exploited only on the open market.

We could turn out program features at a ratio of four to one, but what would be the good? Better fewer pictures, and pictures of real merit, real novelty. This is a safe rule for every independent producer.

There are two ways of handling the State Rights business—percentage, when dealing with large legitimate houses, or flat rental in dealing with the smaller exhibitors.

The Star an Asset

I believe that the star is an asset to the open market feature. But his or her value depends entirely upon an established reputation. I do not believe the star has a great deal of value who is seen today in one company's production and tomorrow in another's—and in an entirely different sort of role. The public becomes accustomed to seeing a favorite in a certain type of part; the star must be identified with something, and something worth while. I also believe the best seller on the screen is a good thing—there can be no question of the value of a story which has been sold to the extent of perhaps half a million copies. But the title alone won't do. It must be a story admitting of screen treatment and must be presented properly.

I can say honestly that some of the biggest buyers in the State Rights field approve heartily of our method of handling our output and believe with us that we have a product that is exclusive, that will not age and that will interest any class of photoplaygoers anywhere in the world.

PROMOTES LEAGUE

Sol Lesser Said to Be Leading Spirit in
Exchangemens' Organization

According to report a national organization of the leading exchange men of the United States is being promoted by Sol L. Lesser of San Francisco. It is announced that the organization has been perfecting its plans for many weeks, and that they are practically complete, there being few remaining details to be consummated. The organization will consist of representative buyers from all portions of the country, to be announced at an early date.

Thousands of dollars, it is said, have already been pledged by the various members of the new organization. Investigation indicates it will also carry with it groups of leading theaters in the various territories, that are also already pledged to the organization. Although definite details will not be announced until a later date, it is understood that the plan of operation will be the purchase of big feature productions for the United States, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theaters that are pledged to the combination.

MAY GO BACK TO ARIZONA

It looks very much as if the Harold Lockwood company would be under the necessity of making another trip to the "rough and western" country of Arizona or New Mexico to make their next picture, which is a story of life on a cattle ranch. Charles Stallings, the assistant director and location man, is now scouting across the Arizona line for appropriate settings.

PICTURE FOLK WORK FOR WOMEN'S WAR RELIEF FUND

May 28 Is Date of Dance and Tableaux
Vivants

With Mrs. J. Stuart Blackton as chairman, and Beth Meredyth as vice-chairman, the motion picture players' division of the Stage Women's Relief is becoming more and more active every day. The most interesting event scheduled for the near future will be the Dinner Dance with Tableaux Vivants posed by prominent motion picture actresses at the new Hotel Des Artistes at 1 West Sixty-seventh Street on Monday evening, May 28, for the benefit of the Comfort Kit Fund.

Between courses there will be exhibition dances and the various tableaux which are being arranged by Mrs. Blackton and Miss Meredyth. Following the dinner and entertainment will come general dancing.

Tickets at ten dollars each have been limited to six hundred. More than three hundred have already been disposed of, so those wishing to help along the good cause should send in their applications now to the Stage Women's War Relief Headquarters in the Maillard Building on Fifth Avenue, or to Mrs. Blackton at the Hotel Des Artistes, or to Beth Meredyth at the Hotel Algonquin.

Among the long list of prominent women of the films taking part in the tableaux are: Anita Stewart, who will represent Belgium as a scene from "The Girl Philippa"; Dorothy and Lillian Gish as "The Girls from Dixie"; Naomi Childers as America, Alice Brady as France, Alice Joyce as Italy, Ruth Roland as a Howard Chandler Christy Girl, Constance Talmadge as a Penrhyn Stanlaws Girl, and Mollie King, Norma Talmadge, Leah Baird, Jane Gail, Edna Hunter, Mae Marsh and Peggy O'Neill in miscellaneous pictures.

Anita Stewart has graciously consented to act as chairman of the Dance Committee and will have as her assistant, or vice-chairman, Alice Joyce.

Men will be permitted to attend the dinner and dance as escorts, but will have no share in the entertainment or the executive end, which will be entirely in the hands of the ladies. Rachel Crothers, President of the Stage Women's War Relief, and her staff of well known women who are working heart and soul in the interests of War Relief at their headquarters at 366 Fifth Avenue, are actively co-operating with the Motion Picture Players' division to make the dinner dance on the Twenty-eighth a huge success.

FIVE SELZNICK BRANCHES

Five branches of the Selznick Enterprises have been formed in as many cities recently to carry out Lewis J. Selznick's avowed policy of no "junk."

Under the direction of Ben S. Cohen, one of the Selznick division representatives, the following branches of the distributing system were organized on the Pacific Coast: San Francisco, 685 Market Street; Los Angeles, 736 South Olive Street; Seattle, 1215 Fourth Avenue.

In Atlanta, Ga., and Detroit, Mich., similar action has been taken, and from time to time, wherever it is found necessary in order to maintain control, other branches of the head office will be established.

FIRE DESTROYS HOUSE

WALLOWA, ORE. (Special).—The Wallowa Opera House, owned and operated by H. S. Murdock, was destroyed by fire recently. Mr. Murdock has been using it for a moving picture house. It is thought the fire originated from a defective fuse. It was beyond control before the fire could be sounded. Four thousand dollars' worth of insurance was carried, which partly covers the loss.

SHOW WAR FILM

In the ballroom of the Ritz Carlton last Friday afternoon Mrs. W. K. Vanderbilt, Anna Morgan, and others interested in the American Ambulance Field Service in France gave a private performance of the third episode of the Official British War Pictures, controlled in this country by a company of which W. K. Vanderbilt is the head and released by Pathe, the international film concern.

A subscription was taken for the benefit of the American Ambulance, the activities of which are shown in the remarkable pictures filmed under the auspices of the British Government.

SHOWS U. S. FLOTILLA

Manager Edell of the Strand Theater has secured moving pictures of the American flotilla of torpedo destroyers, which are now operating in the war zone. The pictures show the flotilla leaving for Europe.

George Fawcett considers his role of "Caleb Conover" in the Selig production of the same name just completed under the direction of Colin Campbell, as the best work he has yet done on the screen.

Bryant Washburn figures he has shaken hands with nearly 100,000 persons while appearing personally at showings of his two Skinner pictures, "Skinner's Dress Suit" and "Skinner's Bubble."

EDITORIAL OBSERVATIONS

By ADAM HULL SHIRK

THOSE who are disposed to see direful consequences in the almost continuous reorganization, fermentation, so to speak, in the film industry, may profitably consider the words of Frank E. Woods, who is in New York, and a brief interview with whom appears in another column of THE MIRROR this week.

Mr. Woods reminds us that since the very beginning of the motion picture business there has been constant ebb and flow, upheavals followed by periods of settling, only to be followed by further internal rumblings. Indeed, any great industry, particularly in its early stages, may well be likened to the surface of a volcanic lake.

If it were not for this constant turmoil, there would be no progress. Stagnation means dissolution. Every once in a while there arises from the seething lava bed, a permanent peak which resists all the efforts of Nature to wash away its foundations, or tear it down. So, in the motion picture business, there are numerous individuals and organizations which remain uninfluenced to any extent by the restless movements of those about them. Or if influenced it is only in the direction of greater effort.

With every passing day some new occasion arises which again points to the fact that, even aside from their immense value as entertainment, the motion pictures are essential to the requirements of our day and age. They are requisitioned in all great and epoch marking affairs; they afford means of communication, a convincing medium of expression, reaching millions of people. In a word, we would not, today, know what to do without the motion pictures.

The suggestion that they will retrograde, diminish in importance, or become less popular, arises only from ignorance or antipathy. Such a thing is impossible. There will be new forms, new ideas, new developments; some of our present day methods will be discarded tomorrow, replaced by others in keeping with the progress of the world and its needs.

But motion pictures are as certain to hold a place of undiminished—indeed, far greater—importance a generation hence as it is inevitable that day will follow night. All we have to do is to keep moving with them, bearing in mind that only inaction begets deterioration.

An umbrella will keep the sun off all right, but you can't make much of a living holding an umbrella in one hand and working with the other.—BRASS TACKS.

A DISTINCT proof (if a proof be needed) of the valuable part that the motion pictures are playing, and will continue to play, in the War, is the announced plan of using the screen to promote the sale of Liberty Loan bonds. As explained in the news article detailing the plan, stars of the film world will appear in pictures calculated to stimulate the sale of bonds and in addition news picture will carry the message to probably 15,000,000 persons throughout the country.

Modern methods are being employed in every detail or department of war activities. And among these the pictures hold a very significant place. Not only in the promotion of the bond sale, but in bringing to the public a realization of the real needs in every direction—the need of greater military and naval strength, the need of intensive farming, and many, many other requirements—the films are the most effective medium extant. It is frankly admitted that the visual appeal is the most primitive and therefore the most potent, excepting perhaps, actual speech. What fails to arouse us in cold type, will exert a powerful influence when brought before our eyes in the form of motion pictures.

Perhaps the most gratifying thing of all is the splendid manner in which the film people themselves have responded to every call made upon them by the Government. They have, from the very beginning of America's entrance into the war, devoted much thought, money and time to giving photoplay patrons something to think about in regard to the country's state of preparedness. They have worked hard to stimulate enlistment and recruiting. They have brought home to us more strongly perhaps than anything else, via the screen, the absolute necessity of complete union of purpose and effort in the great cause which President Wilson has declared to be greater than Peace—the cause of Right.

And the motion picture interests will continue to do their share to the end of the great conflict. Individually, the players have shown entire willingness to do their part. Many, the news of whose work does not reach the public, are accomplishing much in an unostentatious manner. Large numbers of actors, and other employees of the great film organizations, have enlisted, others are drilling, preparatory to service.

In actual accomplishment for the United States Government at a time when service of this sort is vital, the people of the motion picture industry have not been found wanting.

"To acquire a knowledge of the world might be defined as the aim of all education."—Schopenhauer.

WE are accustomed to speak of the pictures as a "new" art and, art being long and time fleeting, according to the consensus of opinion, they are certainly far from being old. Nevertheless it may surprise some to know that the genesis of the motion picture was just thirty-five years ago. Of course these first attempts form merely a connecting link between the slow photography of old and the motion pictures as we know them, as is pointed out interestingly in *Sunset Magazine* by Harry C. Peterson. He details the odd argument which arose between Senator Leland Stanford of California and Fred MacCrellish over trotting horses. The Senator declared that the trotter had all four feet off the track during one part of each stride. MacCrellish said it was impossible and to prove his case, Senator Stanford called in Edward Muybridge, a photographer, to take a series of photographs of his trotter Occident. The series was taken with one camera in May, 1872, and proved Stanford to be right. Later the Senator wondered why, if one camera showed a portion of the stride, several cameras, increasing the number of exposures, would not show the whole of it. Muybridge was again requisitioned and in 1878 made pictures with 24 cameras fixed side by side, each lens 12 inches from its neighbor. A background was erected and under the roadway were wires transversely arranged so that the depression of the wheel of the sulkey would release the camera shutters. Fine silk threads across the roadway were used for running horses. As the runners broke the threads they virtually photographed themselves twenty-four times in passing the camera shed. Following out this plan two years and forty thousand dollars were spent in the "perfection" of the pictures. Wrestlers, boxers, etc., were taken in motion and shown on a screen by means of rotating slides, the whole process being dignified by the terrifying name of "zoopraxiscope." Evolution and continued development of the central ideas has resulted in the motion picture of today. Muybridge, who actually may be termed the father of the motion picture, died a few years ago in England—but few nowadays will connect his name with the great industry—fifth in importance in America. And it is just 35 years ago this month that the first experiments were made.



HENRY B. WALTHALL

WALTHALL LEAVES ESSANAY Is in New York and Will Shortly Make New Affiliation

Henry B. Walthall, star of many Essanay films and remembered for his work in "The Birth of a Nation," is in New York and was a Mifflin culler last week. While he has made no announcement as yet of his future plans, it is understood that he is here to arrange for affiliation with a well-known producing concern.

TO REISSUE SHORT SUBJECTS

V. L. S. E. under the trade name of "Favorite Film Features" is preparing to release a number of Greater Vitagraph's short reel subjects, a great many of which are the comedies that caused packed houses three or four years ago and for which there has been an insistent demand by exhibitors ever since they were withdrawn from the market.

The casts of these reissues read like the roll of honor in the performing branch of the motion picture industry. They include Clara Kimball Young, Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince, Charlie Edwards, Harry Northrup, Herbert L. Barry, Hughie Mack, Templar Sage, William Shen, James Young, Kate Price, Naomi Childers, Bobby Connelly, James Lackaye, Ned Finley, Flora Finch, Etienne Girardot, Helen Connelly, Louise Beaudet, L. Rogers Lytton, Alberta Gallatin and Ethel Lloyd.

The formation of "Favorite Film Features" as a unit of the V. L. S. E. release service is the direct result of a suggestion made by one of the largest motion picture exhibitors of the Northwest.

"Why don't you give us some of those wonderful pictures you made years ago, as an increased service?" this exhibitor asked Walter W. Irwin, general manager of V. L. S. E. a few weeks ago. As an example of just what he meant the exhibitor cited the two-reel comedy, "A Regiment of Two." The cast of this comedy consists of Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince and Charlie Edwards. "That," said the big Northwestern exhibitor, "is probably the greatest all-star cast ever brought together in one picture."

STAGE SPECTACULAR SCENE

The largest and most spectacular scene ever staged at the Lasky studios, Hollywood, Cal., was produced last week under the direction of Cecil B. De Mille for the new Mary Pickford-Artcraft picture, "The Little American." The scene depicted the luxurious ball-room of the Lusitania when the famous liner was torpedoed and has created considerable interest among film producing circles around Los Angeles.

Al. Lichtman, general manager of Artcraft, upon his return to New York from California, where he viewed the presentation of the scene, expressed great enthusiasm over the spectacular effect of this offering. "Never have I seen staged such a spectacular bit of realism," said Mr. Lichtman. "The entire Lasky studio ceased activities to view the big scene in which some three hundred extras were used. Among the spectators were Douglas Fairbanks, Geraldine Farrar, John Emerson, Mrs. Pickford and other well known motion picture people."

BIG FEATURES SHOWN

CONCORDIA, KAN. (Special).—The Brown Grand Theater has been showing some fine pictures, among them Annette Kellerman in "The Daughter of the Gods," which was shown here May 3, 4 to fair houses. Griffith's "Intolerance" was shown to good houses, May 11, 12, although the prices were the highest ever charged in this city, \$1 and \$1.50. This picture also carried a special orchestra with singers. The Iris and White Way theaters continue to play to good houses.

KATHERINE E. WRONG.

A. E. SMITH BACK AT WORK—IS VERY ACTIVE

Renewal Contracts Are Adjusted and Everybody's Happy

After his first vacation in five years Albert E. Smith, president of Greater Vitagraph, is back at the Brooklyn studios and is taking if possible an even more active interest than before in the affairs of the concern.

The return of Mr. Smith was hailed with delight not only by Commodore J. Stuart Blackton, Frank H. Hitchcock and other officials of the company but by the stars, and by members of the Vitagraph stock company, one or two of whose contracts had expired during Mr. Smith's vacation.

So sure were the stars of the treatment they would receive at the hands of President Smith that they agreed to work without a contract. As a result immediately upon his return these renewal contract matters were adjusted and Greater Vitagraph's big family of stars remains undisturbed. Mr. Smith, who was responsible for the raising to stardom, within the last few weeks, of Corinne Griffith, in the eastern studio, and Carol Holloway, in the western studio, expects shortly to announce further additions to Greater Vitagraph's staff of artists.

Several weeks ago Mr. Smith started for California on what he calls a vacation but which resolved itself into making an exhaustive study of the western studio of Greater Vitagraph at Hollywood.

"I desire to make the western studio the Pacific Coast monument of Vitagraph," Mr. Smith said in explaining improvements he has inaugurated, "the same as our eastern studio is the monument on the Atlantic Coast."

Mr. Smith said that he saw absolutely no reason for the air of despondency that appears to be hovering over plants of many of the producing companies and the headquarters of some of the distributing companies.

"I have been in the motion picture industry from the beginning," he says, "and I will stay with it until I am ready to retire from business life. I mean to go right along attempting to make Greater Vitagraph greater each day along solid progressive business lines."

Mr. Smith is as brown as a berry and appears to be in better health than for years notwithstanding his hard work in the western studios.

ANNOUNCE JUDGES

J. A. Berst, Mabel Uner and Louis Joseph Vance Are Named

J. A. Berst, vice-president and general manager of Pathe Exchange; Mabel Herbert Uner and Louis Joseph Vance, two of the foremost authors of the country, will comprise the committee which will determine the winners of the contest which is being carried on in connection with Pathe's latest serial, "The Neglected Wife."

In eighty-two of the greatest newspapers in the country, Pathe is publishing the details of this contest in a paid advertising campaign. Prizes aggregating two thousand dollars will be paid for the best solution of the problem of "The Neglected Wife." It has been pointed out that this campaign will be of direct benefit to the exhibitors showing this serial, because it will interest their audiences in the story and in the pictures.

ARBuckle's ADMIRERS GROW

If "Fatty" Arbuckle ever had any doubts about the truth of his admirers' assertion that he is "worth his weight in laughs" they have been expelled since "The Butcher Boy" was released, the first of the comedy two-reelers to be produced under the big comedian's own auspices. Since the trade reviewers and press generally pronounced the initial Paramount-Arbuckle production an epoch-making laugh-getter, Mr. Arbuckle has been literally swamped with letters every day from motion picture patrons all over the country. Within the last two weeks he has received over one thousand letters asking for more comedies along the lines of the first one.

From Kansas City, Seattle, San Francisco, Chicago, Duluth, and other Western cities the correspondence continues to pile in, adding to the total already received from points in the East.

One of the most spontaneous outbursts of admiration came from an organization of Boy Scouts out in Denver, who sent a lengthy communication to the Arbuckle studio, expressing their admiration for "Fatty's" genius and asking the big screen star to visit them the next time he is in Kansas City. The graduating class of a Western college sent Mr. Arbuckle a copy of its year book, bearing the autographs of thirty-five students who had witnessed "The Butcher Boy." With characteristic gallantry "Fatty" has refused to make public the exact number of feminine fans who have put their opinions of his ability to wear girl's clothes into writing, but those who are close to him admit that the figures run well up into the hundreds.

The members of the Selig Company, Los Angeles, visited the home of Thomas Nash, manager of production, the other evening and staged a surprise party, the occasion being Mr. Nash's birthday.

Paramount Pictures, Released Week of May 21st



Mme. Petrova—a modern society story, an army post, a polo field, a reincarnation theme with a few marvelous scenes in ancient, magical Egypt, and a broken Scarab, make a marvelous photoplay called

"The Undying Flame"

Sheer dramatic force and histrionic ability have carried this inimitable star forward to personal triumphs. But, in this Lasky production, as never before, the quality of Paramount Pictures has been demonstrated.

Mme. Petrova's triumph is only a herald of greater Petrova-Paramount successes.

At the Rialto, N. Y., Direction of S. L. Rothappel

Paramount Pictures

At the Strand, N. Y., Direction of Harold Edel

Although Pauline Frederick has scored most of her famous successes in "heavy" leads, her new picture ranks with such of her masterpieces as "Audrey," etc. Her interpretation of the part of Vivian Tyler, a social butterfly in love with a serious young doctor in

"Her Better Self"

will bring new delight to the thousands of her followers.

The screen's greatest emotional actress and one of the biggest "drawing cards" appearing in Paramount Pictures is ably supported by Thomas Meighan and a splendid cast.



Paramount Pictures Corporation

Controlled by Famous Players-Lasky Corp.

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

The FILMS REVIEWED

"MATERNITY"

Five-Part Drama by Shannon Flfe, Featuring Alice Brady. Produced by Peerless. Released by World.

Ellen Franklin.....Alice Brady
Louis Handall.....Marie Chambers
David Gordon.....John Bowers
John Locke.....David Powell
Henry Franklin.....Herbert Barrington
Marion Franklin.....Florence Craue
Ivan Miller.....Stanhope Wheatcroft
Joseph Handall.....Charles Duncan
Jed.....Louis Crisel
Amelia.....Julia Stewart
Constance.....Madge Evans
Family Physician.....John Dugley

Although "Maternity" is quite frankly a drama with a message, its serious purpose does not interfere with its action as a domestic melodrama. Its message is addressed to all women who have a morbid terror of childbirth and it presents a character study of the type of wife who longs for children, but who is too cowardly to face the dangers that such a responsibility involves. As a character study, the picture



SCENE FROM "MATERNITY."
Alice Brady in World Film.

of this woman is convincingly drawn and the situations that center directly around the main theme are really appealing and effective. It is unfortunate that it was thought necessary to introduce a bit of irrelevant action that had no bearing on the principal idea such as an automobile accident and a hospital fire, evidently introduced to give "punch" to the theme, but which really detract from its strength.

The actual plot is very slight and simply traces the evolution of a girl who has been brought up with an unnatural fear of motherhood; her mother and grandmother had died in childbirth. She marries a doctor who has the deepest sympathy for her prejudices and her long struggle against the appeal of motherhood ends in safe and blissful maternity.

Alice Brady played the part of the young wife with very genuine sympathy and understanding. David Powell seemed somewhat vague and ill at ease as the doctor-husband, but the remainder of the cast was satisfactory. Naturally much of the action involved the presence of children and the scenes in the orphanage with the long ranks of orphans of assorted sizes were delightful.

Exhibitors can consider this as another treatment of the problem of motherhood, which is handled delicately and with more or less power.

A. G. S.

"ATONEMENT"

Five-Part Drama Featuring Regina Badet. Produced by the Brady-International Service under the Direction of Louis Mercanton and Rene Hervil. Released by World.

Manuela.....Regina Badet
Count Rezel.....Albert Signer
Marco.....Fred Gotard
Lancel.....Hart Cummings

"Atonement" might very well have been adapted from a French novel with very yellow covers. It is far more hectic in theme and atmosphere than our American plays, even when they deal with the same characters and picture the career of a foreign adventuress, who sacrifices all to

save her lover. This particular plot centers around a liaison between a French dancer and one of her musicians, who is unjustly accused of a theft. The villain who has been repulsed by the dancer, has arranged to have the lover arrested through a ruse or whatever is the French for "frameup," but offers to release him if the fair one will put herself wholly in his power. This she pretends to do after the manner of La Tosca, but only as a subterfuge through which she gains the evidence of her lover's innocence and the two are reunited, still, however, without benefit of clergy.

The story is delightfully staged in a foreign setting, which gives a number of interesting and picturesque views of a French country estate and its environs. Many of the scenes were charmingly rendered with just enough dash of foreign local color to make them piquant in themselves. Unfortunately, after we were introduced to the heroine as a dancer, the director set about to prove that she could dance and the result was rather appalling for that energetic person, clad only in a wisp of tulle and a languishing smile proceeded to interpret her emotions with a frankness which will probably not be appreciated by the American censor.

There is everything to commend the introduction of an occasional foreign film, if only by way of contrast to our own productions, but if they all have the lurid atmosphere of this one, they will have to be modified greatly to meet our Anglo-Saxon idea of the fitness of things.

A. G. S.

"CLOVER'S REBELLION"

Five-Part Comedy-Drama by James O. Curwood, Directed by Wilfrid North, Featuring Anita Stewart and produced by Vitagraph for release May 21.

Clover Dean.....Anita Stewart
Dr. William Dunn.....Rudolph Cameron
Duke Boris.....Brinsley Shaw
Bita.....Eulalie Jensen
John Child.....Charles Stevenson
Mrs. Child.....Julia Swaine Gordon
Peter Raine.....H. Weaver
"Bucky" Raine.....William Dunn

The efforts of a girl to escape marriage for money and title, as the result of an aunt's ambitions, form the basis of "Clover's Rebellion," which ends in the near-murder of one of the suitors, a duke, the escape of the girl, and her final union with a young and patientless doctor, whom she has met in the course of an auto accident. Some dainty bits of comedy are interspersed, and a particularly reprehensible "silver," owned by the doctor, affords many laughs.

Anita Stewart as the girl is the bright particular figure of the picture. She radiates throughout the five reels. Rudolph Cameron also does good work as the doctor. The support is adequate and the direction all this is necessary to a film of this character.

Some of the exterior scenes are delightful, giving a Springlike aspect to the entire film. Anita Stewart should be strongly featured by exhibitors.

A. H. S.

"THE HAND THAT ROCKS THE CRADLE"

Six-part drama by Lois Weber and Phillips Smalley. Produced Under the Auspices of the Universal Film Company. Released on States Rights.

Dr. Broome.....Phillips Smalley
His wife.....Lois Weber
Mrs. Graham.....Priscilla Dean
Mr. Graham.....Edgewood Nowell
Sarah.....Evelyn Selbie
Her husband.....Harry de More

A film play such as "The Hand That Rocks the Cradle," which is avowedly and entirely propaganda, presents its own set of difficulties to the reviewer. Aside from personal prejudices for or against the "cause" or purely aesthetic views as to how artistically the theme has been presented, there is always the hotly disputed question as to whether the screen is "the place" for propaganda plays at all. The most biased spectator, however, would be obliged to admit that Lois Weber has done artistically exactly what she intended to do—she has presented a powerful appeal for the legalization of birth control in a film play of compelling sincerity.

Many of the scenes are exceedingly painful and a few seem to invade the privacy of domestic life with unnecessary frankness, but the production on the whole has been handled with the utmost delicacy and skill. It follows the experiences of a public-spirited woman, the wife of a prominent doctor who is living contentedly with her own limited family of two children until she learns of the tortures imposed on women of the lower classes, who are forced through ignorance to bring unhealthy, undesired children into homes that are already impoverished by too large a family. She persists in a campaign against the laws which make these conditions possible, until her imprisonment and general martyrdom wins success for her cause.

Lois Weber and Phillips Smalley played the principal roles with their usual restrained and natural manner. The remainder of the roles were perfectly cast and this, combined with the skillful direction,

made up a satisfactory if somewhat harrowing performance.

Exhibitors should realize that this play is frankly propaganda and deals with a subject which is still under the ban of the law, although it has a certain body of public opinion behind it.

A. G. S.

"AN AMATEUR ORPHAN"

Five-Part Comedy-Drama Written by Agnes Johnson and Featuring Gladys Leslie. Produced by Thanhouse Under the Direction of Vandyke Brooke and Released by Pathe June 3.

Marcia Schuyler.....Gladys Leslie
Quincy.....Isabel Vernon
Marcia's father.....Thomas A. Curran
Marcia's mother.....Jean Armour
David Benton.....Ray Hallor
Dave's father.....Justus Barnes

Now that Thanhouse has raised Gladys Leslie to stardom, it will evidently be the duty of Agnes Johnson to write the same type of stories for two different young ladies under contract with that company, the other one being, of course, Gladys Huette. The authoress's latest work which is used as the initial starring vehicle for Miss Leslie, is in the same class of story that the other Gladys generally appears in without any resemblance as to plot. It is sweet,



GLADYS LESLIE.
In "An Amateur Orphan,"
Pathe.

it is wholesome, and it affords the principal actress ample opportunity to give a performance of a young girl somewhere between the ages of twelve and fourteen that will be appreciated by a general audience.

In "An Amateur Orphan," whether it is because of the material or the way in which she plays the part, Miss Leslie's performance of the role of Marcia Schuyler is more or less of a composite of the poor little rich girl and Pollyanna. She is a child that has had everything in the world except the thing she most craves, the companionship of other children. By a scheme of substitution she gets herself sent to an orphan asylum instead of boarding school. Her adventures from then on embrace her ability to make herself and everybody happy.

The direction of the picture is especially well done and attention has been paid to matters of detail. The thoroughly pleasing new star is surrounded by a capable company that includes Isabel Vernon, Thomas A. Curran, Jean Armour, Chester Morris, Ray Hallor and Justus Barnes.

An exhibitor who desires a film of wholesome entertainment will make no mistake in booking "An Amateur Orphan."

F. T.

"FRECKLES"

Five-Reel Drama Adapted by Marian Fairfax from the Novel by Gene Stratton Porter. Featuring Louise Huff and Jack Pickford. Produced by Lasky, Under the Direction of Marshall Neilan. Released by Paramount.

Freckles.....Jack Pickford
Angel.....Louise Huff
John McLean.....Robert Rosworth
Bird Woman.....Lillian Leighton
Black Jack.....Billy Elmer
Duncan.....Guy Oliver

"Freckles" is a refreshing little drama of boy-and-girl love, staged against an impressively beautiful background of pine forests and mountains. The screen version has caught all of the charm of youth and out of doors that made the novel one of the best sellers in juvenile literature. Many readers are familiar with the young hero

who is known only as "Freckles" in the orphan asylum from which he escapes to the deep forests where he is appointed watchman of the Lumberlost, a valuable timber swamp. Here he meets a young girl who is spending the Summer in the mountains and a charming romance begins under the pines which is interrupted by several thrilling encounters with timber thieves. Freckles finally has a chance to prove his devotion by throwing himself in front of a falling tree just before it strikes his little sweetheart but, through the illness which follows this accident, he has no desire to recover because he believes himself to be the social inferior of the girl he loves. The discovery of an aristocratic family in Ireland and the recovery of his fortune removes these obstacles and the play ends with a pretty love scene in the hospital.

Louise Huff made a winsome and delightful picture of young girlhood in the role of the little heroine. Jack Pickford was equally effective as the indomitable "Freckles" although he looked Irish only while fighting. The remarkable setting in the haunts of the timber country gave long vistas of forest and sunlight which alone would make the picture worth while.

The title of this extremely popular juvenile novel is an excellent advertising lead for exhibitors as is also the combination of Louise Huff and Jack Pickford who are becoming identified with these romances of youth.

A. G. S.

"HER FIGHTING CHANCE"

Six-Reel Drama Taken from James Oliver Curwood's Novel, "The Fiddling Man" and Featuring Jane Grey. Produced by Jacobs and Released by Frank Hall Productions on State Rights.

Marie.....Jane Grey
Jan Thoreau.....Thomas Holding
Corporal Blake.....Percy G. Standing
Sergeant Fitzgerald.....Edward Porter
Francis Breaux.....Fred Jones
Pastamoo.....William Cobill

Frank Hall, who has secured the world's rights to A. H. Jacobs Photoplays, Inc., production of "Her Fighting Chance," should have no trouble whatever in disposing of the picture in any territory. It is the kind of film that will go anywhere.

The picture is an adaptation of James Oliver Curwood's novel, "The Fiddling Man." It is real drama, is virile, and has the correct amount of action. The scenario is so lucid that very few subtitles are needed. And the six reels are unburdened with meaningless incidents. This is due partly to the scenario and partly to the expert direction of Edwin Carewe, under whose hand the picture was made. Before now Mr. Carewe has shown particular ability in directing dramas of the big outdoors, so to speak, and for his work in "Her Fighting Chance" he can justly claim to have added to his reputation. He leaves nothing to be desired in the way of detail, except, perhaps for a few slight anachronisms in the scene of the arrest, and his choice of exterior views fills the eye with beauty. One of the most reasonable methods of conveying the idea of a man seeing a spectre is displayed in the latter part of the film.

The story concerns a woman's fight for the liberty of her husband who has been falsely accused of murder. The locale is a settlement in the great Northwest and the principals represent trappers and the Northwestern Mounted Police. The woman is willing to sacrifice her honor to save her man but this is rendered unnecessary because of the confession of the real murderer. This theme is not altogether new but it is here done in such an interesting manner that the spectator forgets any lack of originality.



JANE GREY.
In "Her Fighting Chance,"
Frank Hall Productions.

Jane Grey gives a portrayal of Marie that is vivid. Her personal charm coupled with a perfect understanding of dramatic value results in a characterization that stands with the best performances of the season. Percy Standing's Corporal Blake is especially true to life and Thomas Holding makes a fine Jan Thoreau.

F. T.

"THE NIGHT WORKERS"

Five-Part Drama by J. B. Smollen. Directed by J. O. Haydon. Featuring Marguerite Clayton and Jack Gardner. Produced by Essanay and Released by K.E.S.E.

Ethel Carver Marguerite Clayton
Clyde Manning Jack Gardner
Mitchell Julien Barton
Mrs. Mitchell Mabel Bardine
The Artist Arthur W. Bates

Newspaper life, the labors of those whose toll begins when the sun goes down, forms the basis of "The Night Workers" and in many respects the picture is excellent. The scenes in the offices of a metropolitan daily are correct because they actually were taken there; the country journal settings are also faithful to the actuality. It may be objected by some that the news gatherers are depicted as a very thirsty crew, which is not invariably the case.

Marguerite Clayton, beautiful, vivacious and delightful enacts the role assigned to her with much art. Jack Gardner is also highly satisfactory and the support leaves nothing to be desired.

The story follows the career of a small boy who escapes from an orphanage, gets a job in a country newspaper office, where he finds the granddaughter of the owner a delightful playmate. Afterward he goes to the city, gets a position and graduates into a reporter more or less addicted to drink. He is helped and uplifted by a young girl recently added to the staff. Of course she turns out to be the little playmate of years gone by. Equally of course they fall in love and finally go to the country town to run the paper together. There the romance culminates pleasantly.

A. H. S.

"THE MILLIONAIRE VAGRANT"

Five-Reel Drama by J. G. Hawks. Featuring Charles Ray. Produced by Triangle Kay Bee Under the Direction of Victor L. Schertzinger. Released by Triangle.

Stephen DuPeyster (Steric Arnold), Charles Ray, Ruth Vall, Sylvia Bremer, Malcolm Blackridge, J. Barney Sherry, James Cricket, "The Cricket", Jack Gilbert, Peggy O'Connor, Elvira Well, Betty Vandorset, Dorcas Matthews, Mrs. Flannery, Aggie Herring, "Squidge", Josephine Headley, Rose, Carolyn Wagner, Old Bookkeeper, Walt Whitman

"The Millionaire Vagrant" illustrates the extreme difficulty of living on six dollars a week even if you are a millionaire and doing it on a wager. We first see our hero as a son of the idle rich who is utterly weary of his purposeless existence but who lacks initiative to get into a more serious atmosphere. In a discussion at his club he resents the statement of one of his friends that every man is a potential thief and that it is only the absence of temptation that keeps the rich from taking their place at the dock with the unfortunate poor. He signs a wager before witnesses to live honestly for five weeks on six dollars a week. This experiment which began as a joke carries him into very serious complications for he finds himself in love with a young girl who is arrested on a charge of soliciting. In the final scene in the night court, however, the girl reveals herself as a settlement worker who has been in search of evidence against the detectives and the two are united through their common purpose of seeing how the other half lives.

Although the idea back of this play is excellent and worked out clearly enough in the end, the action in spots is somewhat confused and seems to indicate indiscriminate cutting which obliges the audience to take much of the continuity for granted. Charles Ray, in the role of the millionaire, was most appealing and very much in earnest, although he, too, was at times handicapped by vagueness in the development and direction of the theme.

Because of the present controversy over living conditions the problem presented in this story may be worked into effective advertising leads.

A. G. S.

"UNCONQUERED"

Five-Part Drama by Beatrice DeMille and Leighton Osmun. Featuring Fannie Ward. Produced by Lasky Under the Direction of Frank Reicher. Released by Paramount.

Mrs. Jackson Fannie Ward
Richard Darcier Jack Dean
Mr. Jackson Hobart Bosworth
Jake Tully Marshall
Mrs. Lenning Mabel Van Buren
Voodoo Queen Jane Wolfe

In "Unconquered," Fannie Ward is sympathetically presented as a poor little thing with a brute of a husband. Miss Ward has been making a specialty of domestic roles in her recent pictures, but most of them have been in lighter vein than this story of an abused wife and frantic mother, who is forced to endure the presence of her rival under her own roof in order to keep possession of her little boy. The husband finally obtains a divorce through the simple method of framing up a pretended kidnapping which forces the mother to flee with the child to the home of a bachelor friend. After the divorce, she kidnaps the boy and the two hide together in a cave while the cruel husband marries the other woman. These complications are brought to a climax in a thrilling scene, where a negro voodoo worshipper attempts to murder the boy as a human sacrifice and the mother offers herself in the child's place. The two are rescued by the former husband and the devoted friend, who are at last moved to do the sensible thing thus effecting a happy ending.



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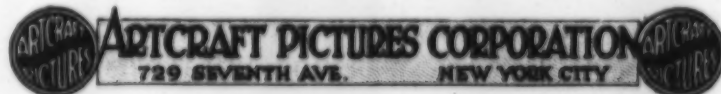
THE great popularity of the stars whose photoplays are released through Artcraft Pictures Corporation means a daily advertisement for the exhibitors who show their productions.

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Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

This plot is somewhat thin and obvious in spots since the wife had ample cause for a divorce, which would have given her the child and liberal alimony, and no adult with intelligence would have fallen into so absurd a trap as the frameup between the adventuress and the husband. The best elements in the play center about the child and the weird voodoo rites of the negro, which were realistically presented with Billy Jacobs as a very natural kiddie and Tully Marshall as the negro. Fannie Ward managed to lighten the sombre tale with her characteristic touches of comedy.

Exhibitors should make the most of the voodoo practices featured in this play, which add a weirdly original touch to the action.

A. G. S.

"THE MYSTIC HOUR"

Five-Part Drama Produced by Apollo Pictures, Featuring Alma Hanlon and Released by Art Dramas.

Margaret Alma Hanlon
Guido Chas. Hutchinson
Clavering John Saindells
Rene Florence Short

Embracing some excellent double-exposure effects in a weird dream murder scene, "The Mystic Hour" tells the story of a girl wedded to a drunkard while loving an

artist. The husband consorts with another woman. The artist dreams that he murders the husband and in the morning the latter is actually found dead.

The artist believes he committed the crime but the final confession of the guilty person frees him of his obsession.

Miss Hanlon is charming and acts with considerable artistry, while the others in the cast are generally satisfactory.

Exhibitors should feature Alma Hanlon in a picture of mystery with weird effects, for it is seldom that a dream is better portrayed upon the screen than in this film.

A. H. S.

"SOUTHERN JUSTICE"

Five-Part Drama by Lynn F. Reynolds. Featuring Myrtle Gonzalez. Produced by Bluebird for Release May 28.

Carolyn Dillon Myrtle Gonzalez
Judge Morgan George Hernandez
Roger Appleby Jack Curtis
Caleb Talbot Jean Hersholt
Maj. Dillon Charles H. Mallie
Ray Preston Fred Church
Daws Anthony Edward Brodell
Wallace Turner Maxwell Stanley
Uncle Zeke George Marsh

Roger Appleby, the printer; Caleb "Southern Justice" is more than fifty per cent. Southern atmosphere diluted by a

somewhat anemic plot. We are first shown a series of views of Kentucky scenery in such phases as the first spring ploughing, the negroes at play around the cabins and apple blossom time on a Southern plantation. The first indication of a plot is the arrival of a villain, (of course from the North) who captivates the young belle of the village and induces the townsfolk to buy stock in a fake oil boom on property which he has "planted" with crude oil brought in a barrel. His scheme is discovered, the villagers threaten him with tar and feathers and he is driven from the town leaving the belle to go back to her girlhood lover and restoring the remainder of the village to its accustomed placidity.

Myrtle Gonzalez is a dainty and coquettish heroine who made the most of her somewhat slight role. Fred Church is plausible as the villain and the remainder of the cast was adequate.

Bluebird has advertised this play as a "get back to nature" production and has frankly placed most of its emphasis on the background of rural scenery. All this is very prettily done, especially the scenes with the lovers in the fruit orchards, and exhibitors should make the most of these mildly effective pictures in their lobby advertisements.

A. G. S.

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IN FILM CIRCLES ON THE WEST COAST

News of Interest Concerning the Picture Plays and Players in Sunny California

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—The departure of the train that took B. P. Schulberg, general manager of the Paramount Corporation, and Al Lichtman, general manager of Arcraft, on their way to New York, left behind at the depot a large gathering of film folk who had come down to Charlie Pike's Salt Lake Depot to cheer the New Yorkers on their eastward journey. With assurances from Mr. Schulberg that he would be back for Prune Day, and from Mr. Lichtman that California's variety of sunshine and flowers would make him come back for Citrus Day, the two Easterners began their return trip after an inspection of all Paramount and Arcraft exchanges between New York and Los Angeles.

Dorothy Dalton has gone to New York for a several weeks' visit.

Director Chet Withey was also a passenger on the same train that took Mr. Schulberg, Mr. Lichtman and Miss Dalton to New York.

W. Stephen Bush, beloved by the film world by reason of his engaging personality and his ability as a clever writer, is in Los Angeles.

Juliette Day arrived at the American Film Studio, where she is to be featured under the direction of Rollin S. Sturgeon. Three stories are already in readiness for Miss Day.

And Mary Miles Minter is to stay with the American Company, she having signed a new two years' contract.

Mutual Has Theater

The Burbank Theater, famed in the history of the Southern California theatrical world, will be devoted hereafter to Mutual feature plays. The week of May 14 opens this house to photoplays, with Gail Kane's picture, "Whose Wife?" William Russell, in Neil Shipman's story, "My Fighting Gentleman," will follow, with Edna Goodrich and Jackie Saunders in respective features the following two weeks. Exchange Manager Malcolm, of the Mutual office in Los Angeles, is to be congratulated upon securing the Burbank.

The Williamson Brothers' newest feature, "The Submarine Eye," was given a press showing at L. E. Behrmer's Trinity Auditorium on the evening of May 15. William G. Colvin signed this picture for the Trinity Auditorium for the weeks of May 21 and 28.

Francella Billington, in the concluding scenes of the William Russell feature, "For a Lady's Name," just completed at the American Film studio, was thrown from her horse on account of a broken stirrup, and after rolling over in the dust of the country road several times and just missing an ugly stake by but six inches, put on a new make-up and made the several daring rides which finish the picture. The entire company voted Miss Billington "the pluckiest girl in the world."

Jere F. Looney, formerly of the Lasky Company, is now a continuity writer at the American Film studio.

Barbara Tennant and Chester Barnett are the favorite featured players in the Williamson Brothers' picture, "The Submarine Eye," to make its debut in Los Angeles on May 21.

Kathlyn Authoress

Kathlyn Williams is writing a story for George Beban. Incidentally, she is playing with Wallace Reid in a new photoplay at the Morosco studio.

Antonio Moreno was given his release by the Vitagraph Company, and immediately boarded a train for New York. Alfred Vachurch has been engaged to take the place of Mr. Moreno in the feature, "The Pretender."

The Vitagraph "Hearts of Flame" serial, in the making under William Duncan's direction, has the following names in principal roles: Carol Holloway, William Duncan, Joe Ryan, Walter Rogers and Fred Burns.

Eileen Proctor (Mrs. George Proctor) and Walter McNamara took away a silver cup with them from Nat Goodwin's cafe one night last week. It was theirs by virtue of the Irish steps in impromptu dance-figures which they went through to the great entertainment and applause of a cafe attendance, a little tired perhaps from the conventional one-step and waltz which usually wins the dancing prize. Mrs. Proctor and Mr. McNamara had strong competition, however, in the persons of Victoria Forde

and Tom Mix. Never, declared Mr. McNamara, did Broadway give him as good a time as did the Nat Goodwin Cafe and the film party of which he was a member on the memorable night of the cup-winning contest.

Carlise Robinson is handling publicity for the Charlie Chaplin studio.

Field, formerly sporting editor of the Los Angeles Tribune-Express, is now in capable charge of publicity at the American Film Studios in Santa Barbara.

Norman Manning, manager of the David Horsley studio, doubled for one of the players in making a ninety-foot drop into the ocean.

The Signal Company's Helen Holmes's serial is in its thirteenth episode.

Eddie Wales of the American Film Company left last week for the San Francisco Presidio, where he has taken examination for lieutenant.

Kenneth O'Hara is now writing publicity for the Bessie Barriscale and Jack Warren Kerrigan companies, being handled by the Paralta releasing organization. Robert T. Kane is in charge of the Western activities of this concern.

Mary Pickford, Douglas Fairbanks and Charlie Chaplin held a tri-cornered millionaire's talk one recent day at the Lasky studio.

The subject was "Suppose the three of us did a picture together?" They suggest that scenarioists take notice.

Paul Powell, until last week Bessie Love's director, has been engaged by the Fox Company to direct the activities of George Walsh.

Carl Laemmle is at the head of activities at Universal City. Mrs. Laemmle accompanies her husband on his current trip to the Coast.

Enid Bennett is starring in a C. Gardner Sullivan story, "The Girl, Glory," at the Culver City studios.

Director Lule Warrenton is filming "Star Dust," a comedy for kids and with Mrs. Warrenton as its author. Peggy Custer was borrowed from Universal to play the lead in this story. Others in the cast are Irma Sorter, George Hupp, Chandler House (the brother of Marjorie Daw), June Hobick, Carl Miller, Alexia Durant, W. S. Hooser and Mary Louise. Gilbert Warrenton is photographing this picture.

Thomas H. Ince left last week for New York City.

Lambert Hillier, of the scenario staff at Culver City, has been transferred to the directorial department.

George D. Proctor, for the last eight months a scenario writer on the Lasky staff, has changed his allegiance to the Culver City studio.

Edward Morrissey, formerly of the Fine Arts studio, is co-directing on the Thomas H. Ince lot.

William C. DeMille is again directing.

Director Marshall Neilan has gone East for a week of vacation.

George Beban has returned from the mountains and, under Donald Crisp's direction, has begun the story written for him by Kathlyn Williams.

Hoffman Creates New Department

Studio Manager M. E. Hoffman has created a Department of Productions with Fred Kley at its head. Mr. Hoffman has also effected a new arrangement in the scenario department. He has assigned two continuity writers to each director on the lot.

Kathleen Kirkham, upon completion of a role with William Russell at the American Film Studio, came down to Los Angeles and became the bride of a Mr. Woodruff, a non-professional.

"Dot" Farley is playing the lead in one of "Pathe" Lehrmann's newest pictures.

Duncan Blows Up Valley

This is the week that William Duncan has scheduled to blow up a valley somewhere in the vicinity of Los Angeles. The event will furnish a thrill in the Vitagraph "Hearts of Flame" serial.

Sherwood Macdonald is directing the Jackie Saunders six Mutual features, the first one of which, "Sunny Jane," received particular favorable comment in regard to its direction.

The Clark Hotel will be the scene of a Screamer party on the evening of May 28.

CENSOR FALLACY PROVED

Cranston Brenton Points to Failure of Such Legislation

"The fact that no State adopted legalized censorship this Winter despite the fact that bills proposing it were introduced to legislatures of approximately twenty-five States, is an illuminating fact," says Cranston Brenton, chairman of the National Board of Review of Motion Pictures. "Practically all of the various elements interested in the production, exhibition and publicity of motion pictures contributed to this result. One force which perhaps was not so apparent as some of the others, was the undercurrent developed by the Better Films Movement. Of importance also were the decisions of the National Board of Review regarding 'white-slave' films, and the

agreement reached with the producing companies following the suggestion of D. W. Griffith, that the nude should be eliminated and the recognition that the elimination of certain types of films was demanded by the public.

"A growing number of thinking women are in agreement with the thoughtful conclusions of the industry that legalized censorship is political in its origin and will not accomplish the objects which they have in view. One of the members of the Speaker's Bureau of the National Board, who has made quite a number of addresses in different parts of the country this Winter, states that when those interested in improving motion picture exhibitions learn of the constructive work of the Better Films Movement, they withdraw support from the negative plan of censorship with all its opportunities for graft and politics."

APPROVE "BAR SINISTER"

Edgar Lewis Picture Praised by Board of Review

"A stirring and forceful exposition of one of the greatest problems confronting the human race—a picture millions will wish to see and yet by its careful and intelligent treatment of a delicate subject there is not one line, scene or situation which could possibly offend the most fastidious."

Such was the unanimous verdict of the National Board of Review, a committee of whose members recently sat in judgment of Edgar Lewis's new nine reel photodrama of race equality "The Bar Sinister" which will begin an engagement of indefinite length on May 27 at the Broadway Theater under the direction of Frank G. Hall.

Not a single objection, not a suggestion was made by the censors who reviewed the production but all complimented Mr. Lewis for his able handling of a theme which, under the guiding hand of a less efficient director, might easily have been marred by scenes that would be apt to offend those who have extreme views on the mooted question of race equality.

Despite reports to the contrary "The Bar Sinister" makes no appeal for the erasure of the color line. The intention is to show that color affects individuals only in a social way and in no respects effects the spiritual. How well, how clearly the story puts forth its case—that social differences should be recognized for what they really are and not bring with them any jealousy on the part of the black man for the lot of his white neighbor, nor any low regard on the part of the white for the less fortunate black—is shown by the verdict of the Board of Review.

AN INDEPENDENT SERVICE

The Selig Polyscope Company announces that the Selig World Library the new topical film released every Wednesday in General Film service is in no manner connected with any newspaper. The Selig World Library presents weekly, motion pictures that are particularly entertaining and educational. The Selig World Library No. 2, released Wednesday, May 23, in General Film service, presents wonderful pictures of the Great Wall of China, its history and its dimensions. Under the title "Things You Should Know" the life of a bee is shown. These subjects carefully presented will give an idea of the mission of the Selig World Library.

VITAGRAPH SUCCESSES

"The Girl Philippa" and "Womanhood, the Glory of the Nation," two of Greater Vitagraph's Blue Ribbon features, have broken all booking records of the motion picture industry in the United States, according to Albert W. Goff, assistant general manager of V. L. S. E., the distributing company for the Greater Vitagraph product. More than sixty theaters, all within a radius of twenty-five miles with New York's City Hall as the hub, on May 21 displayed tremendous electric signs announcing that "Within the Law" was being presented in each of those theaters.

MONMOUTH MANAGER BACK

Jules Burnstein, General Manager of the Monmouth Film Corporation, has returned to New York from an extended tour of the West in the interest of his organization. W. E. Kesting, his assistant, preceded him a week ago from a tour in the South. The purpose of their visit to the mutual branches was to acquaint the various branch managers with their product, "Jimmie Dale alias the Grey Seal."

The results obtained have already made themselves manifest in largely increased business.

Harry McRae Webster, president and director of the company, has just finished another production called "The Devil's Playground."

FINDING A FILM FOR JULIA

Since the announcement that Julia Sanderson of the Empire All Star Corp., is to appear in productions for Mutual release, there have been many inquiries as to what her first vehicle will be and the kind of roles she will portray.

"Do let her dance!" "Have her sing!" "Don't forget what fun she is as a comedienne!" are some of the requests that have been received.

It has not been decided what will be Miss Sanderson's first subject but an effort will be made to suit all her admirers. Her talent in comedy and clever dancing will most surely not be lost sight of, and her repertoire will include a variety which will satisfy all her admirers.

NOT ON ANY PROGRAM

Nat. H. Spitzer, vice-president and sales manager of King-Bee Films Corporation, denies that King-Bee Films are to be included in the releases of a well-known program company. "Nothing is further from the truth," states Mr. Spitzer. "We have a good proposition in these comedies and we intend to market them exclusively ourselves on the State rights plan. I am happy to say, that we are closing contracts all the time, and that in a very little while our comedies will be seen in motion picture theaters all over the world."

Goldwyn Pictures

Goldwyn's First Warning To American Exhibitors

YOU are unfair to yourself as an exhibitor if you sign a contract now that ties up your theatre to a program or any other features until you have first seen Goldwyn Pictures.

You are robbing yourself of the opportunity to book better pictures than you are now playing.

You are depriving your theatre of stars that the great American public will demand to see.

You are forfeiting the chance to obtain productions that will make you a larger profit than the pictures to which you have bound yourself under contract.

When you have done these things you are virtually helpless—and some other exhibitor will reap the advantage that your theatre could have had over all of its competition.

What exhibitor can afford—in a financial sense—to book any other pictures until he has first seen the Goldwyn productions?

Advisory Board:

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Goldwyn Pictures
Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

SOME OF MARY GARDEN'S EXPLOITS
Goldwyn Star Has Figured in Many Sunday Supplement Features

How many of Mary Garden's famous front-page exploits can you call to mind? Think back over what you know about this internationally famous operatic prima donna who is now, through her presentation in Goldwyn Pictures, to face greater audiences in the picture playhouses than she has sung to in all her long career in the opera houses of Europe and America. Which of her much-discussed feats in the Sunday supplements do you remember best?

There have been many good stories about this Mary printed in the journals of our land, and in those of Europe as well, for Miss Garden has ever recognized the value of daily journalism as an aid to art-for-art's sake. She has made friends with reporters and editors in every city in which she spent a day or more—and as a result has been exploited in thousands of newspaper stories during the last ten years. Some of these exploits were recalled in trade papers last week. Here are a few more.

In the Fall of 1909, when the furor over "Salome" was at its height, Miss Garden had all New York agape with the descriptions of the costumes she intended to wear in the operatic presentation of Wilde's famous tragedy. Carrying out the same idea of costume, she received interviewers at her hotel dressed in harem's skirt and Turkish bodice. But it was only a short time afterwards that the real trend of Miss Garden's serious thoughts became known when it was announced that she had embraced the Catholic faith, having imbued deeply religious views through ideas embodied in the operas she had sung. This announcement, coming hard on the heels of the "Salome" discussions, fairly made her public gasp. Miss Garden, however, was in earnest, and was not seeking publicity.

In 1910 Miss Garden's thoughts must have turned to marriage, for during the year she was several times reported en-

gaged. At first it was to F. T. Stotesbury, then a partner of J. P. Morgan; this report Miss Garden denied. Later that year, after mystifying the public for a long time with a conspicuously worn plain gold band, like a wedding ring, she announced that she was engaged to a mysterious Turkish Pasha, a follower of Islam, whom she proposed to marry. She declared that she would never go to a harem, not even for love of this man whose name she withheld. But she sent the reporters to the dock to meet the ship on which her fiancé was expected.

It was in the same year that she astonished Paris, and incidentally Herr Dippel of the Metropolitan Opera Company, by asking for a ninety-thousand dollar contract for fifty performances of opera in New York. A few weeks later she admitted that she made \$200,000 a year, partly by speculating on the Paris Bourse.

The cities of Boston and Toledo came in for Mary Garden's attention in March, 1911, when she rebuked the former for suppressing "The Eastward Way" and dared it to suppress her; while in the Ohio city she paid her respects because that municipality, being at the time in the throes of a Billy Sunday revival, put a ban on Mary and the Salome dance. In gentler mood, Miss Garden kisses Caruso good-by at the gang-plank of the Kaiser Wilhelm, adopts a ward to be musically educated in Europe, and takes a distinguished company along to watch her own enjoyment of her first performance of a circus.

MONTAUK, N. Y. (Special).—The photoplay, "Joan the Woman," featuring Geraldine Farrar, concluded its second week at the Montauk, with good sized audiences at all performances. Vigorous applause was scattered throughout the performance, especially at the battle scene; and the climax, in which Joan is burned at the stake, moved the audience deeply by its strong dramatic appeal.

GENERAL FILM MAKES DISPLAY

Arrangements were made during the past week by which the General Film Company will have a creditable display at the National Photoplay Exposition, which opens for a 10-day term at Chicago on June 4. General Film as a distributor will be presented in a form acquainting the public with its usefulness and scope. A collection of artistic and unusual photographs is to be part of its display. Among them is a rare portrait of O. Henry, author of the stories which are being filmed for General Film distribution.

The exposition is something new to the motion picture industry. It is practically a museum of motion picture propaganda. The arrangement of the displays will be somewhat like the government exhibits at the world's fairs, a comprehensive idea of the industry being given by means of costumes and paraphernalia of the studio. W. R. Van Courtland, director of the exposition expects to have it make a circuit taking in Cleveland, Buffalo, Pittsburgh, Rochester, Philadelphia, Baltimore, Boston, New York, Jersey City, Cincinnati, St. Louis and Detroit.

SELLS AUSTRALIAN RIGHTS

Negotiations for the disposal of the Australian rights to "The Bar Sinister," Edgar Lewis's new nine-reel photodrama of race equality, were consummated by Frank G. Hall of the Longacre Building, who controls the world rights to the production, and the Australasian Films, Ltd. The price is said to have been one of the biggest ever paid for a production of similar length in that territory. The deal was negotiated by Edna Williams.

Representatives of the Australian concern relying on Edgar Lewis's past performances purchased "The Bar Sinister" without having seen it.

Two baby lions and one small kangaroo are new arrivals at the Selig Jungle-Zoo, Los Angeles, Cal.

TRIANGLE

TRIANGLE PLAYS

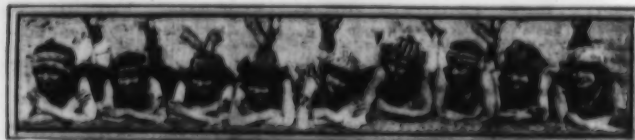
TRADE MARK The Foremost Productions in Motion Pictures

Triangle Plays are the expression of a high ideal. They grip with their realism, with their human interest, with their graphic presentation. There are stories sweet with love and romance; stories of life and action, on land and sea; daring and death-defying adventures; sparkling comedies that make your sides ache with laughter.

The Triangle Trade-Mark stands for the best in motion-story production. It stands for wholesome, harmless amusement for all manner of people.

Triangle Plays entertain without offense; they are instructive, satisfying, clean.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



MORE SPLASHES of BEAUTY THEY APPEAR ONLY IN MACK SENNETT-KEYSTONE COMEDIES

Are You
Wearing
The
Keystone
Smile?



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ABOUT VITAGRAPHERS

Notes of Interest Concerning Bright Particular Stars

Earle Williams, star of Greater Vitagraph's Blue Ribbon productions, has just received word that he was declared the winner of a popularity contest conducted by the *Minneapolis Journal*. The paper invited the people of the city to vote for their favorite photoplay star, and Mr. Williams led with a big majority. He has sent a personal letter of greeting and thanks to the friends who thus showed their appreciation of his work on the screen.

Antonio Moreno, whose next release will be in "The Magnificent Meddler," has just returned to New York, after several months spent at the Hollywood studios of Greater Vitagraph. He completed his work in "The Lady Sherida" and then spent several days before the camera in the role of a cowboy breaking an English horse and using an English saddle. These scenes will be used in "Richard the Brave," the latest vehicle chosen for Mr. Moreno.

New honors are coming to Anita Stewart, the dainty star of Greater Vitagraph. At the recent Actors' Fund Fair in the Grand Central Palace, New York, Miss Stewart, acting as auctioneer, introduced the dainty pajama style that has since been called the "Anita Stewart Pajama." About the same time a big store in Seattle named a gown after her, and now a song has been dedicated to her. It is entitled "My Mother's Lullaby," the words being written by Charles Louis Ruddy and the music by Harold Brown Freeman. Her picture appears on the cover and the dedication reads: "To Miss Anita Stewart, the Sweetest Star in Filmdom."

PRaise "BOTTLE IMP"

From every section of the country the highest praises are being received by the Paramount Pictures Corporation upon the Lasky production of "The Bottle Imp," which was made under the direction of Marshall Neilan. So pretentious are these favorable criticisms on this production that it is not to be doubted that the picture will be classed as one of the best that has ever been issued on the Paramount Program.

MARION DAVIES IN FILMS

After completing her charitable labors at the Actors' Fund Fair, Marion Davies, of "Oh Boy!" went to the film studios of George Lederer at Long Island to begin her screen career. She has written the scenario of her film drama which is entitled "The White Gypsy" and which deals with a child stolen in infancy. She will portray the leading role herself.

MINISTER PRAISES PICTURE

Mary Pickford's recent Arctcraft release, "A Poor Little Rich Girl," was shown by Rev. George Savary of the North Congregational Church, Haverhill, Mass., in serial form and proved a most fitting subject for such presentation.

In a letter to Walter E. Greene, president of the Arctcraft Pictures Corporation, the minister said: "Full pews with many standing greeted 'A Poor Little Rich Girl,' shown as a serial in the North Congregational Church of Haverhill.

"Always timely is the presentation of the eternal truth that love crowns the home. Neglect of children and home for the claims of business or the demands of society is an evil of the first magnitude; but no sermon could emphasize this folly so effectively as does Mary Pickford in her inimitable screen portrayal of the poor little rich girl suffering from poverty of love. The story unfolds with absorbing interest to a strong and stirring climax. It is a pulpit theme of vital moment, and this film is a welcome addition to the all too small list of subjects teaching a great truth in a worthy way.

"The churches very properly insist on a wholesome moral lesson as the only justification for exhibition in a place of worship. We earnestly suggest the production of more films of this character.

"Signed, GEORGE SAVARY."

NOW WITH MUTUAL

Kathleen Kirkham has been added to the American-Mutual forces, and will make her first appearance on this schedule in William Russell's forthcoming production, in which she is cast for an important part. Miss Kirkham appeared in "The Eyes of the World." She has a screen career of three years and has portrayed leading roles with most of the principal producers.

CONFERS WITH FREULER

Crawford Livingston, New York financier and vice-president of the Mutual Film Corporation, stopped in Chicago for a conference with John H. Freuler, president of the company, on his way from New York to St. Paul. On his return to New York, Mr. Livingston will be Mr. Freuler's guest in Chicago, home of Mutual's executive offices.

Marie Cahill, the clever comedienne who is starred in "When Betty Bets," a new two-reel Marden-Mutual photoplay, which was released May 14, was one of the first professionals in the United States to volunteer for service after the declaration of a state of war with Germany.

YOUNG WHARTON IN NAVY

ITHACA, N. Y. (Special).—Leo Richmond Wharton, son of Leopold D. Wharton, has heard the call. With the result that his father has hired a Dictaphone to take the place of a son-secretary, while the son-secretary has deserted studio life to study for examinations which will admit him to the Annapolis Naval Academy.

The appointment which will send young Wharton into the navy as an officer came from Senator Pratt of New York, and the examinations will be taken June 27. The appointee is 18 years old, and is over-abundant with patriotism for the reason that he was born on a July Fourth.

Young Mr. Wharton is not the only one who has left the birthplace of "Patria." "The Exploits of Elaine" and other features for a fighting life. Another recruit is Paul Gordon, who played one of the leads in the Whartons' new super-feature, "The Great White Trail," which is to be released soon on the state rights plan. Mr. Gordon has received word that his name was the first to be chosen from the restricted list for the officers' training camp at Plattsburgh.

ARBuckle A WINNER

The increased business on Paramount Arbuckle Comedies placed with the William L. Sherry Feature Film Company as soon as the first picture, "The Butcher Boy," had been exhibited a few days, was taken as an indication that the picture was going extremely well in the houses where it was being shown. The word of the exhibitors who had played the picture strengthened this indication. When rebookings on the same picture began to come in, however, it was definitely and indisputably certain that Arbuckle was a winner with the public and that his first picture had the "punch." Among the rebookings by mail was one from Fred Bartsch, of the Garden Theater in the Bronx, New York city. In asking another date on "The Butcher Boy," Mr. Bartsch said: "We have just finished Roscoe Arbuckle in 'The Butcher Boy.' The business throughout the entire day was stupendous and marked a box-office record for this theater. During the showing of 'Butcher Boy' we were unable to accommodate all of our patrons who wished to see it. By numerous requests I am compelled to repeat 'The Butcher Boy.'"

TOTO PREPARES FOR WORK

Toto, the international clown, has left for Los Angeles where he is under contract with the Rolin Film company, and he will be featured in one and two-reel comedies under the direction of Hal Roach, who has made Lonesome Luke famous. The Toto comedies will be released by Pathe.

REAL WAR THRILLS

Pathe's Official Pictures Are Exceptionally Effective

"No motion picture director's conception of battle gives you one hundredth part of the thrill that Pathe's Official Government Pictures of the War give you," says Robert Courtney in a two-column story in the *Denver Post*. "Though they are grim and terrible, they are fascinating too, and if you see the first episodes you will want to see them all."

It is the truth that these authentic, thrilling and historically valuable pictures are creating a sensation, and playing to very large business. The Boston Opera House box-office statement shows one day's receipts of \$4,066.50 and a sold-out house. Chicago reports an opening night's sale of \$10,000. The Metropolitan Opera House of Philadelphia, playing at a lower admission price, was entirely sold out at \$3.367. Such instances, picked at random, show the great box-office value of these pictures. No wonder that people want to see them, for here is plain unvarnished fact, the kind of pictures not heretofore seen, the kind previously banned by the British and French censorship.

It is something new to see a line of soldiers leaving their trenches to charge upon the enemy with bayonets—something new to see them falling here and there and everywhere, stricken down by the leaden hail; something new to see the huge behemoth-like tanks lumbering forward with the bullets raining upon their metal hides and their guns spouting fire; something new to watch the guns of the British seeking out a block-house which is the headquarters of a nest of machine guns—to see the shells falling nearer and nearer until the eighth shot strikes it and wipes it out.

Motion picture serials have been noted for thrills. Here are pictures that out-thrill the most sensational of them.

SPokane, WASH. (Special).—Spokane is to have another five-run feature photoplay theater at standard prices offering standard screen attractions. Beginning May 13, Frank H. Donnellan, assistant manager of the Hippodrome, has assumed the management of the Strand Theater, representing Maurice Oppenheimer, lessee and proprietor. Mr. Donnellan will continue his duties at the Hippodrome, in which Mr. Oppenheimer also is interested. For the last two months the Strand has been operated by Mr. Oppenheimer as a burlesque theater, with a stock company furnishing the bills. Spokane did not take kindly to this form of theatrical entertainment so the stock company closed its engagement on Saturday night.

ROBERT S. PHILLIPS.

HANDLING OF MORAL PROBLEMS IS DISCUSSED

F. E. Keeler Believes They Can Be Filmed Without Offense

That motion picture producers can handle subjects dealing with intense and vital questions of modern-day morality, and at the same time avoid any possibility of conflicting with the censorship, is the belief of F. E. Keeler, president of The Corona Cinema Company, the producers of "The Curse of Eve."

Speaking of eliminating the lurid film, Mr. Keeler said, "A prominent exhibitor recently expressed his opinion that producers should eliminate all subjects dealing in any way with questions of immorality and kindred topics. But he overlooked the fact that in the greatest literature of the world, and also, in the spoken drama, there have been many subjects dealing with topics of morality which were handled in such a way as to preserve the dramatic and moral values, yet not including anything in the least manner objectionable."

"In eliminating the unclean picture," continued Mr. Keeler, "there is a two-fold duty to be performed. In the first place, it should be the duty of the picture producer to handle his theses with due regard for the picture-going public, which at heart, desires photo-plays which deal with all the dramatic phases of life, yet are wholesome and uplifting. The exhibitor, in the second place, owes it to his clientele to select those films which measure up to these standards."

Short sighted exhibitors may show the lurid films, may placard their sex-appealing advertising over the community, and may, for once or twice, get big box-office returns. But if they persist, such exhibitors will eventually kill their houses."

PATHE BRANCH EXPANDS

The business of Pathe's Chicago branch has increased so rapidly that it has been found necessary to take new quarters. Since May 1 the office has been located on the fourth floor of the Consumer's Building, 220 South State Street, Chicago.

In an announcement to the Chicago exhibitors, C. W. Bunn, branch manager, states:

"We have previously been hampered by inadequate office space, and for several months have been carefully preparing what we believe will be the finest film exchange in the city, reflecting in this establishment the high standard and prestige of our productions."

"No expense has been spared in providing larger, splendidly equipped quarters, which will facilitate our giving our customers, better service than ever before—one hundred percent efficiency in every detail. "It will be a pleasure to have you call on us there and the attention given your bookings will demonstrate to you our ability to give you now the maximum of service in supplying the first class of film productions."

FILM SALESMEN ORGANIZE

ALBANY, N. Y. (Special).—The Film Salesmen's Association, a membership corporation with its principal office in New York city was granted a charter by the Secretary of State recently. The purposes of the organization are to consolidate the film salesmen of Greater New York and their depots in to one harmonious body and to co-operate in effecting any and all improvements that will make for a higher degree of efficiency in the marketing of motion picture films. It also aims to promulgate a spirit of goodfellowship and provide for the members such law full entertainments as may contribute to their well being. The incorporators are: Sylvester Rubenstein, William J. Weisfeld, Joseph Weinberg, Anson H. Westfall, and Felix Goldfarb all of New York city.

GEORGE W. HEARICK.

NEW TRIANGLE SLIDES

John W. Hanson, Triangle's versatile manager of supplies, has recently put over another aid for exhibitors in the shape of a series of stock slides in full colors. These slides are catching on like wildfire, one branch manager alone having sent in an initial order for three hundred sets. Their chief value resides in the fact that they advertise the exhibitor's theater in an attractive way besides designating the days when Triangle and Keystone productions can be seen.

ASSOCIATING PLAYERS

"We have been quietly working out a plan for some time past which seems to have been very cordially favored by the public," said William A. Brady, director general of World-Pictures Brady-Made. "This plan calls for associating certain players continually, even in the leading support of our stars. I have reason to be sure that audiences attracted by the name of a star of whom they have grown fond in the artistic sense, also like to see the same players in the supporting company."

TEN STARS IN MUTUALS

Nearly a score of big pictures have been completed or are in the course of production at the studios which produce for distribution through Mutual to meet the demand under President John R. Freuler's policy of "Big stars only" and "quality first." Ten stars and their respective companies are producing Mutual features.

INTERESTING FIGURES

General Film Reviews Record at Directors' Meeting

At a recent directors' meeting of the General Film Company, Harold Bolster, vice-president and general manager, presented a summary of the operations of the company which graphically expresses the tremendous scope of this film marketing company. Since its incorporation General Film had received from various manufacturers affiliated with it a total of 494,614,976 feet of positive film for distribution. This was for six years ending December 31, 1916. The 1917 product is not included. The figures show General Film to be the world's most extensive dealer in film product.

The object of the discussion of the figures was to plan for future efficiency in handling the huge bulk of film that is expected again to pass through the selling machinery of the company. The great number of short-length features now being distributed by General Film is to be greatly augmented, to bring the business up to its former highest records. Handling vast quantities permits of net economies of immense proportions when applied to each separate transaction. Plans were laid to adopt the most modern methods to avoid preventable waste of product and delays in service. To direct the machinery of the big enterprise along the most efficient line is Mr. Bolster's particular task.

Incidentally some astonishing comparisons are available with the mere bulk of General Film's record of business to build upon.

For example, the nearly 500 million feet of film handled from the manufacturers since and including 1910, represent a screen time, to run the film just once, of 8,243,458 hours—each foot requiring a second of time. However, each foot of film before it was finally retired from circulation, worn out, must have been run on an average of 100 times. It is hard to estimate a correct average, but 100 times is considered most conservative. Running all this film once meant a little over 943 years.

The 494,614,976 feet of film represent in round numbers 500,000 reels. Each reel of film weighs about 5 pounds—over 1,200 tons altogether. Reduced to this term the quantity does not sound so great. However, when it is remembered that each reel in its tin container has a thickness of two inches, one can see that the total quantity would make a stack of reels 82,436 feet high, 110 times the height of the Woolworth tower—or if we choose to pile them another way, 110 stacks as high as the tallest skyscraper in New York.

LIKES HIS ROLE

William Machin, who appears as the "Lad" in the Selig Red Seal play, "The Lad and the Lion," considers the work in this picture the best he has yet done on the screen. "The part of the half wild man, whose only friend is the huge lion, was so entirely different from anything I have ever done in pictures before," says Machin. "that I enjoyed every moment of the feature's making. And this, taking into consideration the slight discomforts encountered, such as running gaily about day after day clad only in skins, with sometimes a hot California sun beating down on the unprotected portions of me, or the equally cold ocean breezes whistling about my bare arms and legs, or being washed about on an open raft out in the ocean. But it's all in the game and I would gladly do it all again."

DISCONTINUE TRADE SHOWINGS

Several of the film companies, including Metro, Apollo and Bluebird, have announced that the advance trade press showings have been abandoned and that the critics will be expected to review the new releases at various local picture houses. The general reason assigned therefor is that advance showings in projection rooms are unsatisfactory because of lack of music, the frequent inferiority of early prints etc.

ART DRAMA PRODUCERS BUSY

The Erbo-graph, Apollo, Van Dyke and United States Amusement studios are the centres of unusual activity these days. All four companies are working on pictures far in advance of schedule time, besides completing the unfinished productions of the next two months.

As many of the male actors are anxious to take part in carrying on the war as soon as possible, the directors realize that time is more than valuable now, and they are getting the utmost work out of all their players.

GOULDEN BACK IN CHICAGO

Louis B. Goulden representative of the General Feature Film Company has returned from a successful five weeks' trip through Illinois, booking the six-reel productions "It May Be Your Daughter," and all other pictures his company handles.

Mr. Goulden has booked the "Daughter" picture for ten weeks solid. Among the houses are the West Theater, Galesburg; Vaudeville, Springfield; Empress, Peoria; Chandler Opera House, McComb; Marquette, La Salle, and others.

Mr. Goulden will remain in Chicago for about a week.

INCE AND SENNETT HERE

Thomas H. Ince and Mack Sennett, of New Triangle and Keystone Companies, respectively, are both in New York on business connected with Triangle but its nature has not been divulged. Both gentlemen have been very busy and virtually inaccessible since their arrival here.

PARALTA PLAN +

YOU have been reading about the PARALTA PLAN for several weeks. Now we are going to tell you something about the PARALTA PLAYS which are to be produced as a part of our original "Square Deal" system of distribution.

But while reading about PARALTA PLAYS, do not forget what we have told you about the PARALTA PLAN, which will help you make money and save money the same day.

A more effective system of real business thrift has never been thought out in connection with moving picture exhibition—or any other enterprise. You can learn all the details of the PARALTA PLAN by sending us your name for our mailing list and studying our instructive literature on bookings and rentals.

A MERCHANT cannot sell a kind of goods buyers do not want. Neither can an exhibitor of motion pictures. He must have the genuine thing—the kind of pictures in class and entertaining value that his patrons want to see—"REAL BOX OFFICE ATTRACTIONS." All PARALTA PLAYS will bear such trade mark and can be readily identified.

A "Real Box Office Attraction" is founded on a story of genuine human interest. It must ring true in telling on the screen, or it will fail. One cannot fool a moving picture audience on this point. They quickly detect a crack in the bell—a story that lacks in human interest. PARALTA PLAYS will all be great stories by acknowledged great writers.

A "REAL BOX OFFICE ATTRACTION" must also be complete in production—in the casting of characters, in locality of scenes and in technical and dramatic direction. The principal roles must be played by great stars of popular standing, who meet all requirements in talent and personality. All PARALTA PLAYS will be complete in every essential of cast and production that goes to make up 100 per cent in box office value.

The story will be the thing considered "first, last and all the time." We shall tell you more about PARALTA PLAYS. We know you will be interested in our "CAPACITY PLAN" too.

PARALTA PLAYS, INC.

CARL ANDERSON, President

HERMAN FICHTENBERG, Chairman Directors.

NAT. I. BROWN, Secretary and General Manager.

ROBERT T. KANE, Vice President

HERMAN KATZ, Treasurer

729 Seventh Avenue, New York City



WM. A. BRADY, Director-General.

WORLD-PICTURES

present

CARLYLE BLACKWELL

JUNE ELVIDGE

in

"The Crimson Dove"

Cast including DION TITHERADGE

Directed by Romaine Fielding

CALIFORNIA STUDIO FOR LEASE

Two and one-half acre tract, Hollywood, California. Complete with stage, office building, laboratories, dressing-rooms. For lease, long or short time. Rent includes automobile truck, two printing machines, office furniture, scenery, properties sufficient one producing company. Studio newly built, well situated as to lights, transportation facilities. Blueprint available.

Wire MABEL CONDON, 6035 Hollywood Blvd., Los Angeles, Calif.

BOOMS BOOK SALE

That the Harold Lockwood picture, "The Haunted Pajamas," production of which has just been completed by Fred J. Balshofer, has already received considerable advance publicity is evidenced by the large sale of the original book by Francis Perry Elliott. In book form this story has already been cir-

culated to the extent of nearly 100,000 copies through the original and reprint editions, the latter of which was published recently by Grosset and Dunlap of New York. Francis Perry Elliott, who wrote "The Haunted Pajamas," is also the author of the clever play, "Pals First," which is having a long run at the Fulton Theater in New York, starring Courtenay Wise.

J. WARREN KERRIGAN BEGINS WORK

JUNE 5

Independent Productions to Be Marketed by Paralta

J. Warren Kerrigan will begin his career as an independent producer at the studio of his own company in Hollywood about June 5.

On the expiration of his contract with Universal, several months ago, he took up the organization of his own company to make productions on lines laid down by himself, assisted by his own directors and employees.

While Mr. Kerrigan was at work forming his company, he had come in contact with Carl Anderson, Herman Flechtenberg, Nat. I. Brown, Robert T. Kane and Herman Kats, who were then making a nation-wide investigation of conditions in the moving picture industry as a basis for the formation of Paralta Plays, Inc., and the launching of a new co-operative system of making productions. Learning the details of their plan, Mr. Kerrigan arranged with them to release his own photoplays on the Paralta Plan.

The organization of his staff and the equipment of his studio at Hollywood was placed in the hands of Robert T. Kane, vice-president of the Paralta Company, and Mr. Kerrigan departed on his tour of the moving picture theaters throughout the country, which began in March last and ended last week. On this tour Mr. Kerrigan used the longest trip railroad ticket ever issued by a railroad company.

Chief Apple will be Mr. Kerrigan's supervising director. Three directors will have charge of his various productions.

Robert Brunton, who came to America with the late Henry Irving, and remained here, supervising the scenic details of great dramatic productions made by Libby & Co. and other leading theatrical producers, will direct the art and technical features of Mr. Kerrigan's photoplays.

Mr. Kerrigan's first production has been selected from four noted stories which have been purchased for him. For one of these stories a very high price was given—said to be more than was ever paid for a story originally published in a popular magazine. The announcement of the title of his first production will be made on June 1, when preliminary details will be made public.

"GOD'S MAN" IN JERSEY

Rights for Northern Section Sold to Dreadnaught

After spirited bidding by no less than four exchanges, it is announced by President William L. Sherrill, of The Frohman Amusement Corporation, that he entered into contract for his corporation with F. E. Harker, president of Dreadnaught Pictures, Inc., of 125 Seventh Avenue, New York city, whereby the latter corporation has acquired lease to the exclusive booking privileges of the recent Frohman success "God's Man," starring H. B. Warner, for the territory of the northern section of New Jersey.

ON LOCAL SCREENS

THE STRAND

The Pathe motion pictures of the Battle of the Ancre are the principal feature at the Strand this week. These pictures were taken with the official sanction of the British Government on the actual field of battle. The principal photo-dramatic feature is "Her Better Self" in which Pauline Frederick enacts the stellar role. The "Topical Review" contains a number of very interesting news pictures.

THE RIALTO

Madame Petrova, in her first Paramount picture, "The Undying Flame," a story of ancient and modern Egypt, is featured at the Rialto this week at the head of a pleasingly diversified pictorial and musical program. The versatile Russian actress was directed by Maurice Tourneur in this Lasky production and the story is one which allows full scope for the talent she always displays in emotional roles. Mr. Rothapel had special scenery installed for this presentation and introduced an Egyptian dancer to heighten the atmosphere of the setting.

The final installment of "Sailors of France" shows among other things the capture of a U-boat by a French cruiser. Ernest A. Reed, formerly manager for Underwood & Underwood, continues his narrative of daring stunts performed by camera men in search of pictures for the newspapers and magazines. The Animated Magazine contains new and interesting material throughout; a selected comedy supplies the laughter for the program, and there is an educational picture of exceptional interest to balance the entertainment for all tastes.

SEE HOYT COMEDIES

On Wednesday afternoon, May 16, a large number of exhibitors viewed the first three of the Hoyt feature comedies, written by Charles Hoyt. The comedies were presented in the Selig projection rooms, Garland Building, Chicago, Ill. The two reel comedies shown included "A Hole in the Ground," "A Brass Monkey" and "A Day and a Night." Without exception, the exhibitors were profuse in their compliments and unusual popularity is predicted for the comedies which will number ten or more. They will be released through K.E.S.E.

NORDLIE WITH FORUM

Will Act as General Manager of New York Exchange

C. S. Nordlie, a practical and efficient sales specialist, advertising and service man, has just been appointed General Manager of the New York Exchange of Forum Films, Inc., to carry out the unique plan of distribution instituted by W. W. Hodgkinson.

Forum Films, Inc., under Mr. Nordlie's direction will soon fire the first gun of its campaign. The ammunition used is of a nature that will help the exhibitor to solve his problems in a manner that will prove as effective as it is practicable.

The whole policy of the distribution of Forum Films combine clean pictures and a direct appeal to the large class of people in every community that are conscious of the need of clean, amusing entertainment in the motion picture theaters.

Productions such as the Edison Conquest Pictures, which will be distributed by Forum Films, Inc., will be free from those features which have caused the reformers of motion pictures to regard them as a menace to the morals of the young.

CUPID AT THE CAMERA

Cupid and the film have again proved their skill as match makers. Not long ago Mildred E. Hansen, 1111 Los Angeles and traveled across the continent to be married to Frank E. Williams, cameraman for Fox-Fatty Arbuckle. She arrived in New York Saturday morning, May 19. The wedding took place immediately after her arrival, at the Little Church Around the Corner.

PARAMOUNTS IN GHETTO

East Side Theater Finds These Features Pay Handsomely

The Majestic Theater at Second Avenue and First Street, in the heart of New York's East Side district, has just arranged bookings on Paramount Pictures for the month of July by signing up for fifteen features in addition to the seven subjects for the 2nd to the 27th of the month which will be run under regular contract. Twenty-two Paramount pictures will be shown at the theater during the twenty-six days. The news came as a decided surprise to many exhibitors who insist that Paramount pictures are too high class for the poorer sections of any city, or that, because of their exceptional quality, they are over the heads of the public. The Majestic Theater has been a Paramount house for only about six months and during this time, the managers claim, the demand for Paramount pictures has grown to such an extent that the booking of Paramount pictures on twenty-two days out of twenty-six is necessary to meet the demands of the public attending the theater.

The Majestic is surrounded on all sides by theaters showing sensational pictures and making a strong appeal to the public of the neighborhood through flashy posters and strident advertising. The management of the Majestic, confident of the universal appeal of Paramount's pictures, adopted first a two day a week Paramount policy, playing each picture only one day. The large number of bookings just placed for part of the month of July is the testimonial to the success of the pictures.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT	K. E. S. E.	SELWICK
FAMILY PLAYERS Her better self, Leslie Fred erick, May 21 The Little Boy Swindler, Ann Pennington, June 28	EDISON The Tell-Tale Step, Shirley Mason, May 28 The Ghost of Old Mabel Trumbull, Robert Cameron, June 11	The Fastest Way, Clara Kim ball Young, April 20 The Law of Compensation, Norma Talmadge, April Paper, Norma Talmadge, May The silent Master, Robert Warwick, April A Modern Othello, Robert Warwick, May
LASKY The Undying Flame, Madame Petrova, May 24 Freaks, Jack Pickford, May 25 Unconquered, Fannie Ward, May 31 The Jaguar's Claw, Renee Harrington, June 11 The Inner Harbor, Margaret Hillington, June 14 Her strange Wedding, Fannie Ward, June 28	KESNEY The Undying Flame, May 24 Night Workers, Margaret Clayton, May 21	STATE RIGHTS AND INDEPENDENT
MOROSCO The Marcellini Millions, George Robson, May 14 The Story of John Rath- bone Williams, Norma Peters, May 17 The World Apart, Wallace Reid, Myrtle Stedman, June 1 Giving Becky a Chance, Vivian Martin, June 7	SELIG The Lad and the Lion, Vivian Reid, George Fawcett, May 14 The Mystery of No. 47, Ralph Heck, June 4	ARROW The Doomed, Derwent Hall Chase M. J. BROCK, NEW YORK The Maxims CARDINAL Jana, the Woman, Geraldine Farrar, May 28 CHAPTER FEATURES The Lincen Oyle, Benj. Chapin CORONA Course of Eve FRIEDMAN A Mormon Maid, Mae Murray FROHMAN The Witches Hour, Andrew C. Smith, Jack Sherrill God's Man, H. B. Warner D. W. GRIFFITH Intolerance IVAN Enlighten Thy Daughter JAXON Fishes, George Lefferts, Sofia and John Chumalis EDGAR LEWIS Bar Minister, Mitchell Lewis Purchased by F. G. Hall, New Jersey B. S. MOSS The Power of Evil, Margaret Nichols The Girl Who Doesn't Know PARAGON FILMS The Whip SELIG SPECIAL Beware of Strangers The Never-Do-Well The Garden of Allah L. J. SELWICK The Harrier SHERMAN ELLIOTT The Ordeal The Spies ULTRA Woman Who Dared UNIVERSAL Idle Wives Where Are My Children? 20,000 Leagues Under the Sea People vs. John Doe, Harry Delmore, Leah Baird Robinson Crusoe, Robert Leam- and Margaret Fletcher Even as You and I EDWARD WARREN Warriors of the Flesh, Walter Hampton, Charlotte Ives WILLIAMSON BROS. Submarine Eye SERIALS PATHE Mystery of the Double Cross (11th), Love's Sacrifice, Mollie King, May 27 The Neglected Wife (3rd), In the Crucible, Ruth Roland, May 27 KALEM The American Girl (12th), The Vanished Line Rider, A Daughter of the Desert (10th), The Secret of the Lost Valley MERTO Great Secret (18th), The Great Secret, Francis X Bushman, Beverly Bayne
PALAS A Roadside Impression, George Robson, June 18 Heir of the Acres, House Peters, June 21	YORK The Haunted Palace, Harold Lockwood, June 11	
PATHE GOLD ROOSTER THANHOUSER The Candy Girl, Gladys Ho- lette, May 21 An Amateur Orphan, Gladys Hollie, June 8	COLUMBIA Lady Barnacle, Viola Dana, June 4 POPULAR The Soul of a Merchant, Mma. Petrova, May 18	
ASTRA The Record, William Court- ney, May 18 The Two Heirs, Edward Ar- den, May 27	UNIVERSAL Eternal Love, Douglas Ger- ard, Ruth Clifford, May 7 The Phantom's Secret, Mison Anderson, May 14 Money Madness, Mary Mc- Laren, Eddie Polo, May 28 The Circus of Life, Mac Rae, Mison Anderson, June 4	
GREATER VITAGRAPH Clower's Rebellion, Anita Stewart, May 21 The Soul Master, Marie Wil- lams, May 28 The Magdalen, Ant. de Mo- reno, June 4 The Question, Alice Joyce, Harry Moray, June 11 The Macdonalds, Karl Williams, Dorothy Kelly, June 18 Mary Jane's Pa, Mary Mac- Dermott, Mildred Manning, June 25	MUTUAL Apple-for-Spice, Mary Miles Minter, May 14 The Eye of Mary, Grace Wil- son, May 14 The Mirror, Marjorie Ham- mond, May 21 The Checkmate, Jackie Saun- ders, May 21 The Secret's Tooth, Gail Kane, May 25 Reputation, Edna Goodrich, May 28	
BLUEBIRD The Flashlight Girl, Dorothy Phillips, May 21 Southern Justice, Myrtle Gon- saves, May 28 Bringing Father Home, Frank- lyn Farnum, Brownie Ver- non, June 4 A Doll's House, Dorothy Phil- lips, June 11	ART DRAMAS, INC. APOLLO The Great Bradley Mystery, Alma Hansen, April 25 The Mystic Hour, May 21 Golden God, June 14 C. S. AMUSEMENT CORP. Auction of Virtue, Naomi Children, May 7 House of Cards, May 31 VAN DYKE A Mother's Ordeal, Jess A. Sothers, April 29 Song of Silence, June 24 Mute Appeal, June 31	
BRADY-WORLD Yankee Pluck, Ethel Clayton, Madame Lave, May 21 Maternity, Alice Brady, May 28 The Price of Pride, Carlisle Blackwell, June 4 The Moral Angle, Robert War- wick, June 11 The Brand of Satan, Mon- tague Love, June 18 The Stolen Paradise, Ethel Clayton, June 25	FOX A Small Town Girl, June Caprice, May 7 The Book Agent, George Walsh, May 14 The Broadway Sport, Stuart Holmes, May 21 Cicopatra, Theda Bara, June 4	
TRIANGLE FINE ARTS Souls Triumphant, Lema, Gish, May 28 Madame Repears, Seena Owen, May 27 That's All, Jack Devereaux, June 8	ARTCRAFT Broadway Jones, Com. Dr. Geo. M. Coburn Is Any One Alone, Douglas Fairbanks, April 30 A Romance of the Red Woods, Mary Pickford, May 14 Wild and Woolly, Douglas Fairbanks	
KAY-BER Wild Whisking, Widow, Dalton, May 30 The Millionaire Vagabond, Charles Ray, May 27 Bawls O' the Blue Ridge, Bessie Barriscale, June 8		

GOLDWYN ACTIVITIES

Progress on Productions—Doings of Players Chronicled

Madge Kennedy's first motion picture is one of Margaret Mayo's famous farces which ran for several years in the larger American cities and then was played in every town and hamlet throughout the country.

George Berthelson is the assistant company director and Philip E. Rosen is Miss Kennedy's cameraman.

The coming of John Cumberland to the screen reunites the best farce team on the American stage and gives promise of more remarkable work like that of Miss Kennedy and Mr. Cumberland in "Twin Beds" and "Fair and Warner."

Maxine Elliott, who recently finished her second Goldwyn picture, has been spending a week in Washington during the visit there of the French and English war envoys.

Miss Elliott is very much in the good graces of the officials of Great Britain and France because of the notable work which she has done in France in aid of war refugees and in providing for the wounded and helpless.

Jane Cowl, noted emotional actress and star in Goldwyn Pictures, proved her tremendous popularity in New York last week by giving a benefit performance for the ambulance fund of the Allied Relief agencies and raising \$14,000 in the course of fifteen minutes work.

From the highest railway station east of the Rocky Mountains, Waynesville, North Carolina, comes Lucille Satterthwaite, a "prize beauty" who is playing an important role in the third Mae Marsh picture, now in its third week of production in the Goldwyn studios.

Miss Satterthwaite is genuinely a product of the high mountains, her father's home being situated near the top of lofty Mt. Juanalaska, near whose base lie the railway station and town.

Mae Marsh's third Goldwyn Picture will be one of the most spectacular screen productions of the past five years in picture annals.

In her first picture, finished in January but not to be released before Fall, the drama is confined to a few persons with but two resorts to so-called "mobs" or numbers for the big scenes. This picture is the work of Irvin S. Cobb.

CENSORS OVERRULED

Philadelphia to See "Easiest Way," with Few Changes

Motion picture exhibitors of Philadelphia are pleased by the decision of Judge Patterson to permit the film, "The Easiest Way," to be shown after a few minor changes had been made. Clara Kimball Young is featured in the picture. Judge Patterson overruled the censors who eliminated the title and several subtitles which the exhibitors say are essential to the story. The court agreed to the elimination of a number of other sub-titles but only three of these, according to exhibitors, were essential.

Stanley V. Mastbaum, managing director of the Stanley Company controlling a chain of local picture theaters and booking a great number more, was one of the witnesses for the Lewis J. Selznick Productions, Inc., which made the appeal from the censors' decision. Mastbaum was delighted with the decision of the court.

Judge Patterson, in taking evidence, viewed the unexpurgated film. He then heard both the censors and the producers as to their opinions of the morals of the play portrayed. The censors had ordered the elimination of the title. In this Judge Patterson decreed that they "abused their discrimination."

LIKE "HER FIGHTING CHANCE"

"Her Fighting Chance," produced by Arthur L. Jacobs and starring Miss Jane Grey was given a trade showing at the Broadway Theater Wednesday morning and was pronounced a success. Edwin Carwe was the director, and "Her Fighting Chance" it is asserted by many will rank among the best six reel productions of the season.

A photodrama in the creation of which are linked together the names of three persons so eminent in their respective fields as Miss Grey; James Oliver Curwood, from whose novel, "The Fiddling Man," the photoplay was adapted; and Mr. Carwe, offers a combination of star, author and director of unusual interest to devotees of the silent drama and already there has been spirited bidding for the territorial rights.

"WHERE CREDIT IS DUE"

Louis L. Levine, a member of the Executive Committee of the Brooklyn Exhibitors' Association, rendered great assistance in the battle against the Wheeler bill at Albany. Inadvertently, in notices emanating from the National Association offices, Mr. Levine's name was omitted in the list of those entitled to credit for active participation in the successful campaign.

"CABIRIA" TO BE OFF MARKET

The Mammoth Film Corporation announces that after June 15, O'Annalis's "Cabiria" will be removed from the market. They have followed this announcement by getting out special one sheets to that effect, and bookings all over their territory in New Jersey and New York State have been more than they can take care of.



"It takes a lot of genius to be a director of a motion picture," observed the Orator, apropos of nothing, at a session of the CORMORANTS Club at the Cafe Nemo. The Truculent Poet grinned over his ginger ale mug.

"I reckon that's right," he agreed. "I was just thinkin' how the assistant to the director who is putting on Mae Marsh pictures at Goldwyn, got a perfectly self-respecting cat, a cat of high degree and the mother of a family, to forget her dignity and do a lot of queer stunts—just by means of a mouse. The director wanted the cat to jump from the floor to a table and from there to a bird cage. The cat just sat and grinned at 'em all. Then she started washin' her face an' turned her back on the lot of 'em. Finally, just when they was in despair, a studio hand came along with a lot of mice in a trap. The assistant director tempted that cat till she jumped so high she fell into a barrel of water and the camera caught a couple of the leaps in fine shape. Of course, it was hard on the mouse."

"It just shows," remarked the Gentle Critic, "how little things contribute to big effects in pictures. Well—maybe it's the same way in life."

"It shore is," said the Poet, musingly. Whereupon he told them the Adventure of the Atom.

"It was when I was master of the old Parady," he began, "an' was young and full of adventurous ideas. I'd come ashore at Chicago one Winter day an' was taking a stroll up South Clark Street, when I seen a man actin' kind o' queer. He was standin' in the middle of the sidewalk, unheedin' the crowds, an' every so often he'd reach up into the air and seem to pluck somethin' out of it, which he would put in his pocket. A cop was just about to arrest him for bein' nutty, when I steps up an' claims him as my uncle an' takes him along of me, back to the boat. You see, my curiosity had been aroused. Safe in the cabin, I sets the chap, who was a queer lookin' cove, down facin' me, an' says I, 'What's eatin' you?' He looked me straight in the eye for a minit. Then, says he, 'Atoms!' Well, I asked him what he meant an' he refused to tell me. 'What you got into your pocket?' I asked him. 'Atoms,' he

replies, solemn-like. 'Let me see a atom,' says I. He reached into his pocket and pulls out a couple of the finest diamonds you ever saw. 'I got heaps of 'em,' he says. 'I got 'em out of the air.' He reached up an' seemed like he was pinchin' somethin' out of the atmosphere. An' there, as sure as I'm alive, between his thumb and finger was another gem. Say, I went nutty. 'Do it again,' I asked him. An' he did. 'Can I do it?' I asked. He nodded. 'Try it any way,' he says. He took my hand in one of his an' guided it. But I couldn't find anything. After a while, he insisted on leavin' an' hands me one o' them fools before he went. Ten minutes later I found I was short my watch, a roll of bills, my scarf pin and a gold fountain pen. I took the diamond to a lapidary an' found it was glass. I never saw the collector of atoms again."

"You're a picturesque liar," observed the Man in the Corner. The Poet looked at him reproachfully.

"I see," said the Orator. "They've got Pauline Frederick scrubbing floors out at the Famous Players studio. Of course, it's in a picture—'The Love That Lives' or something like that."

The Poet nodded: "I reckon," he observed, "a screen actor or actress has to do more different things in the course of a career than anybody on earth. But think of how versatile they get after a while. Look at J. Searle Dawley, the director, for instance: He's been teachin' the members of the Famous Players company how to do every kind of crook business from gambling to burglary—if he ever went wrong, think what an expert he'd be. There's Al Kaufman, studio manager. He can put up a scrap that'd make an ordinary pug look like a dub. He licked a prize-fighting super the other day in no time at all. Why, shiver my timbers, consider Tom Forman, Lasky juvenile—he's been makin' love to so many heroines, he's got to be a past master. In his latest picture, though, he steals, gets drunk and shoots his brother. Neil Holman of Balboa is an aviatrix, an' you know all the film people have stunts of one kind or another. Mary Pickford collects animals—Doug Fairbanks collects ropes—an' all of 'em collect good salaries. It's sure a good game if you get in right."

FROM FAR AND NEAR

(By Mirror Correspondents)

SPOKANE, WASH. (Special).—A sponsorship committee has been organized by the City Federation of Women's Clubs as a further step in the direction of intelligent censorship of stage and screen productions in Spokane. Each of the vaudeville and picture houses is visited on the first showing of a program change, and the reports of the shows approved are published in the newspapers. The committee is making an effort to have the ministers of the city recommend to their congregations that only the shows approved by the committee be patronized.

After serving as a motion picture theater for ten years, the Best Theater closed its doors May 5, and the building will be demolished to make room for the new Crescent store structure. Manager James McConahay will temporarily retire as an exhibitor of motion pictures. He has no definite plans for the future, but may reenter the theatrical business in Spokane. The Best was one of the first buildings to be especially designed here as a motion picture theater, and at one time, was one of the leading cinema houses of the city. For the last five years Mr. McConahay has conducted it as a nickelodeon. He is one of the pioneer theater men of the city and came here in 1895 with special views of Queen Victoria's funeral, remaining in the city after his engagement here.

ROBERT S. PHILLIPS.

DEVER, COLO. (Special).—Rose Tappay appeared in person at the showing of a revival of "My Official Wife" at the American. In an interview she expressed herself as believing that the salacious picture is disappearing from the market. "The trouble has been," said she, "that people have been looking for all the bad they could find in pictures and have overlooked the good that is in them."

FREDERICK D. ANDERSON.

MILWAUKEE (Special).—The local board of film censors are watching films closely for any pictures that might be treasonable. However, the added activity is almost unnecessary, as the board has mutilated many a good film, destroying

its purpose, and has refused permission to show many films of well-known merit. Milwaukee is losing very much in this line because of the board's activities.

J. A. KISS.

CLARKFIELD, PA. (Special).—The new movie tent theater is now being erected and will open for business some time during the week. The program will include Triangle, Paramount and Bluebird features.

The Globe Theater is playing to capacity houses. Manager Driggs of the Globe Theater will build a handsome new motion picture house with a seating capacity of eleven or twelve hundred. It will open in the fall. The management of the Clarkfield Opera House (which was burned down in February) announces that it has made no definite plans for the building of a new house this summer.

CHARLES J. BRAMAN.

BRIDGEPORT, CONN. (Special).—Manager John P. McCarthy of the Plaza, offers big attractions for current week and next. Mary Pickford in "Poor Little Rich Girl" and O. Henry stories last week; current week, Geraldine Farrar in "Joan of Arc." An interesting item is the fact that these films are shown at popular prices, much less than Broadway theaters are demanding. Bridgeporters appreciate Mr. McCarthy's efforts accordingly.

Manager Green of the Empire, is planning big changes for the summer schedule in his theater, which will be shortly announced. At present Paramount and Metro films occupy the Empire's screen. Good business daily.

MARY HAYLES HAUCOURT.

NORTHFIELD, MINN. (Special).—The Ware Auditorium has recently been leased by a local company and the name changed to the Grand. It has been remodeled and improved and has been doing a good business. The company has bought the Gem Theater and closed it April 28, and the Grand will have the exclusive business. They show the Paramount, Arctura, and Triangle pictures, with change of program each day.

H. L. CRITTENDEN.

MOLLIE KING IS STAR

Mollie King, star of the Pathe serial, "Mystery of the Double Cross" is the featured player of the Gold Rooster play, released June 10, "Blind Man's Luck." With her in the cast are such well-known players as Earl Foxe, William Riley Hatch, Eddie Tilbury, Helene Chadwick and Francis Byrne. "Blind Man's Luck" was directed by George Fitzmaurice of Astra, and shows ample evidence of his careful and able workmanship.

The latest acquisition to the Douglas Fairbanks company, now producing its second Arctura release, "A Regular Guy," at the Lasky studios in California, is Sam de Grasse, the well known screen actor.

SHOWS CHASERS IN MAKING

A particularly interesting subject is shown by the International on its split-reel just released through the Pathe Exchange. This 500-foot subject shows the making, the launching, and the trials of 650 submarine chasers manufactured by the Elco Company of Bayonne, N. J., for the British Government. These chasers are in design high powered and speedy motor boats, being fitted with twin engines of 250-horsepower each, which drive the boats about 25 miles an hour.

Eleanor Duse, it is said, is to break her long retirement and appear occasionally before the motion picture camera in pieces from her own pen.

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CREATE NEW DEPARTMENT

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